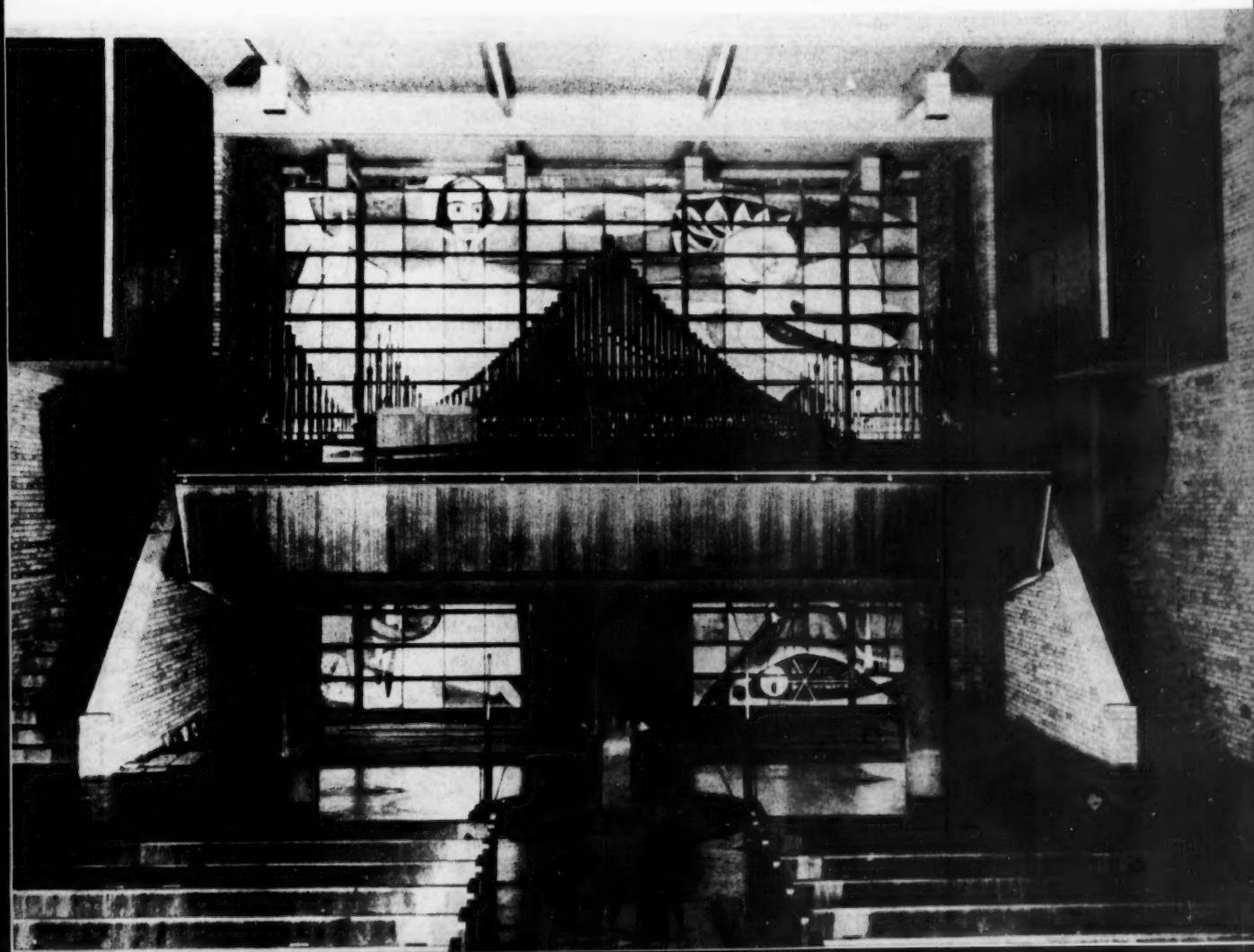


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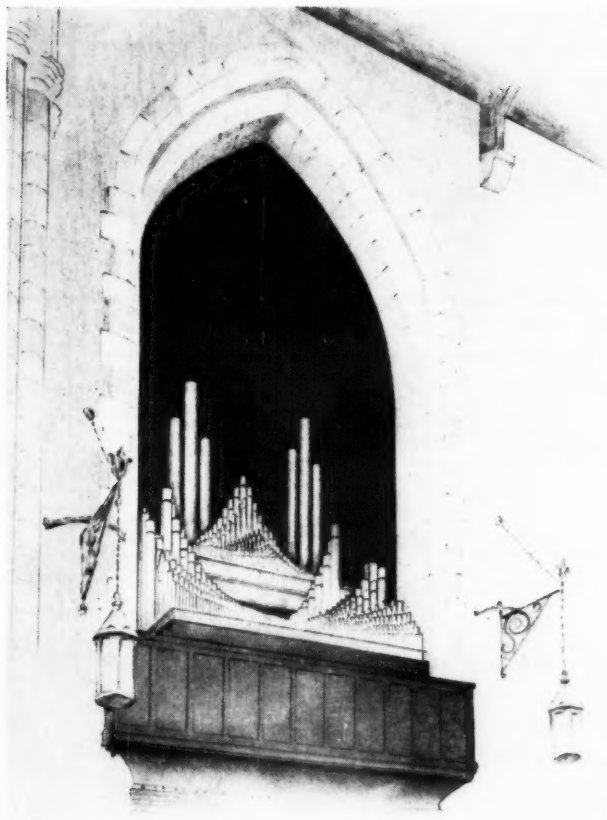
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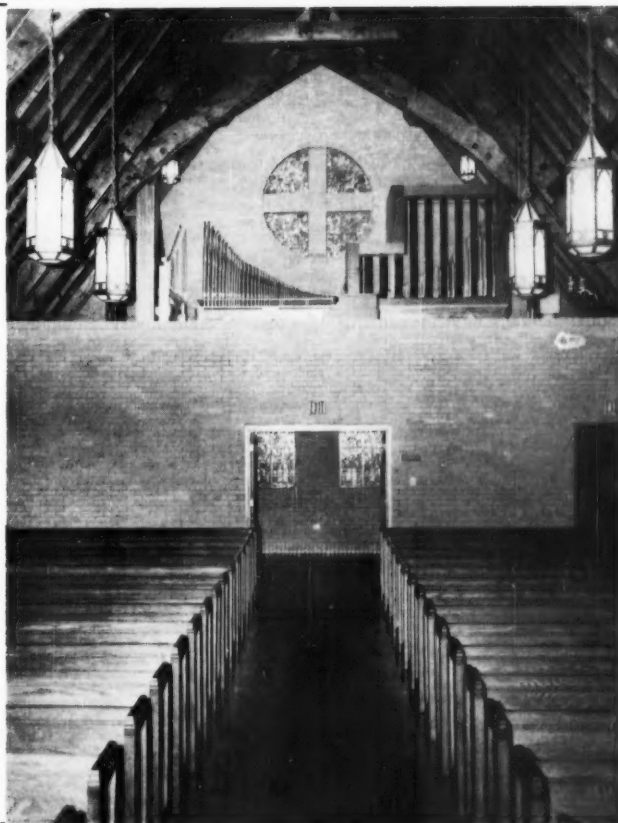
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Vol. 43

March 1960

No. 3

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You, the Reader

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Gentlemen (Ladies?):

Had not the holidays dealt me a beaut of a cold, it is quite possible Robert Wacker's wedding article would not have caught my eye, since my wife is the McCalls reader in our household, usually.

Noting that "Normal costs of a big wedding" were given on page 117 [of the January issue], I glanced through this listing, and the result of that glance is the "snit" which caused this letter.

The costs given may or may not be accurate—I couldn't care less. But I would venture to remind the author that church weddings (big or small, as a rule) usually include music. Yet nowhere is an organist's fee given (or for the sexton, either).

An organist is, in many churches at least, a professional musician, and he must be reimbursed for services rendered (\$10-\$15 without a rehearsal, \$25 to \$30 and more with rehearsal, would be a fair amount). It could save embarrassment and annoyance, many times, if people knew that weddings, funerals, and the like are played by the regular organist, and no one else. This is often in the organist's contract.

You might be interested to note that I shall publish this letter in the "You, the Reader" columns of the journal of which I am editor, assuming organist-readers will be pleased to learn of but one more instance in which they, intentionally or not, were overlooked.

Ray Berry, Editor
The American Organist
Staten Island, N. Y.

TAO:

I am very sorry the organist's fee was omitted from the list of normal costs for a big wedding. While this list didn't purport to cover all expenses, I agree with you that organ music is so universal a part of a church wedding that it surely should have been included. It was, of course, merely an oversight, but I do apologize and also thank you for pointing the omission out to us.

Elizabeth Weston
Assistant to the Editor
McCalls
New York, N.Y.

■ No apology necessary, and you're welcome.
Ed.

TAO:

First of all may I wish all of you at TAO a very happy and prosperous New Year. You deserve it.

Thanks for a really great magazine. I've enjoyed reading it for some time. I must confess, at times I'm amused at the verbal feuds and at other times disgusted. "And Really—Tracker Action" Henry's Model T is extremely popular today but as a museum piece, no one uses them regularly—only in rare instances—and this should be the place of tracker action: something to show the kids and say, "Look what the organ industry has progressed from." This should be enough to start that feud again.

Then, too, some of the articles you have printed "as gospel" in the field of rebuilding and maintaining organs have

been good, in some cases. I've shown some of these articles to my friends working for reputable companies building pipe organs and we have all enjoyed a good laugh. But keep them coming—most of the articles are good, and interesting.

I was very glad to see the spec. of the Wicks organ at the Chapel of the Sisters of the Most Precious Blood in O'Fallon, Mo., and the commentary by Father Vitry. I was privileged to have had a small hand in the building and installation of this outstanding instrument. Let us hear more in the pages of TAO of this most modern and progressive organ builder. Perhaps the organ at First Presbyterian Church, Kirkwood, Mo. could be reviewed.

I don't want you to think I'm plugging this company (I'm no longer with them) but in all fairness we've seen all too little in the "Stoplists" columns from this modern organ builder.

Well I've held forth long enough, and all this letter was to be for was to notify you of a change of address!

Philip W. Wellington
Denver, Colo.

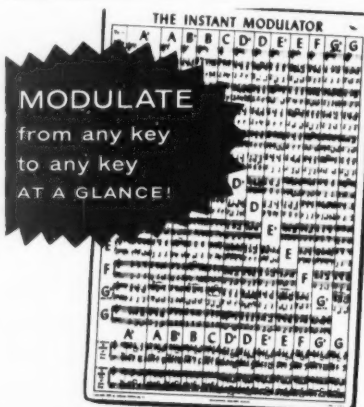
■ Reader Wellington leaves us with mixed emotions and slightly puzzled. We are delighted to have the praise—we let those who write articles say what they honestly believe, right or wrong—we publish stoplists from companies which send them in. We have noted your change of address and hope TAO keeps on entertaining you.
Ed.

TAO:

Thank you for your most interesting reprint of Noel Mander's history on the organs in the church of St. Lawrence, Old Jewry, London. So many memories returned as I read the articles and it may be that some will interest your readers.

It was there at the console that I had the thrill of meeting Sigfrid Karg-Elert prior to his first English recital. He could speak little English and seemed a very humble man. The music critics

(Continued on page 8)



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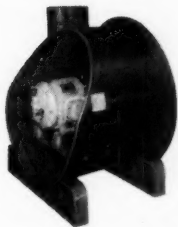
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of that time did not speak well of his recitals and I recall feeling that he must have been deeply hurt at their criticisms.

I first "met" the organ in 1928 as a tuner's "boy" and well remember the old hydraulic blowing gear under the stairs. This apparatus worked on the fantastic pressure of 700 lbs. p.s.i. (available only in the City of London) which, if turned on too quickly, seemed likely to lift the bellows off the floor. The organ, also, was unusual at that time in that it had "exhaust" pedal touch of surprising speed, whereas most pedal touches in British organs at that time used the "charge" system and were much less responsive.

With the 1930 rebuild it was decided to put a new Choir organ behind the window on the right hand side of the organ (see the Frontispiece plate). Towards the end of that work the Foreman in charge reported to the late Herbert Norman, Sr., that the new Tuba chest was sagging in the centre. Mr. Norman's advice was to put a post under the chest, and, when told that the Choir reservoir was in the way, retorted, "Well, cut a hole in it." Rightly, or not, the foreman did just that and a post with a leather sock around it was installed right through the Choir reservoir!

Shortly after the 1930 rebuild was finished the bells were re-hung and, when the largest was being hoisted into the tower, the hoist gave way and the bell crashed down to the stone floor of the vestibule below. On its way down it collided with the Choir Swellbox and stripped the back off. That no one was in the vestibule at the time was a miracle as the stone floor was smashed to fragments and they would surely have been killed.

Perhaps also of interest is that much of the tonal finishing was done at night, by TAO correspondent Hugh R. Turpin, now of Denver, Colo., with myself as assistant. In my mind I still clearly recall the late night visits of old Herbert Norman; I see once again his imposing figure slowly pacing up and down beneath the organ gallery with his favorite voicer "Dick" Turpin at his side.

They were good old days and one could learn so much in the shadow of great men. Forgive my nostalgia. With all good wishes to TAO.

**Raymond L. Barnes
Casavant Frères Limitée
Ottawa, Ontario**

TAO:

You have no idea how glad I am that I renewed my subscription to your magazine, even if I am not an organist. The article on page 24 of the January issue was just what I have been looking for. I know of a home here in Portland that has a theater pipe organ in it. At one time it was for sale but I let it go by me for I listened to too many people who dealt in electric organs. I hope that this home organ comes up for sale again. I won't let it get by this time.

Another thing that I was so glad to see was the ad on page five. I have looked in book stores for the copy of "The Contemporary American Organ" but to no avail. I finally found it in the local

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library but of course I couldn't keep it very long.

I hope that others who have built organs in their homes will write to you and maybe time and space permitting you will publish them.

**Lawrence W. O'Dell
Portland, Ore.**

■ TAO is always on the lookout for material about organs in residences, is happy to publish this sort of thing whenever received. Perhaps reader O'Dell could furnish information about the residence organ he refers to above.

AN ORGAN FOR THE CHURCH

TAO:

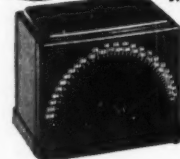
Thanks for the immeasurable service to the profession by the printing of Rowland Dunham's article "An Organ for the Church" which appears in the February issue. Certainly he states the case against extreme specifications, and expresses opposition to the fetish for tracker action as intelligently as anything I have recently seen in print. It is most encouraging to read a plea for stable, musical organists whose ears have been developed to the extent where they can discern musical sounds. Thanks also to Mr. Dunham for bringing to light the tragedy of a church spending thousands of dollars on an instrument of extreme design which may not be found suitable for anyone beyond the tenure of the present organist. Allegro guisto!

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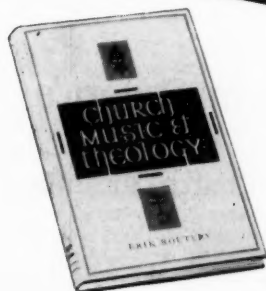


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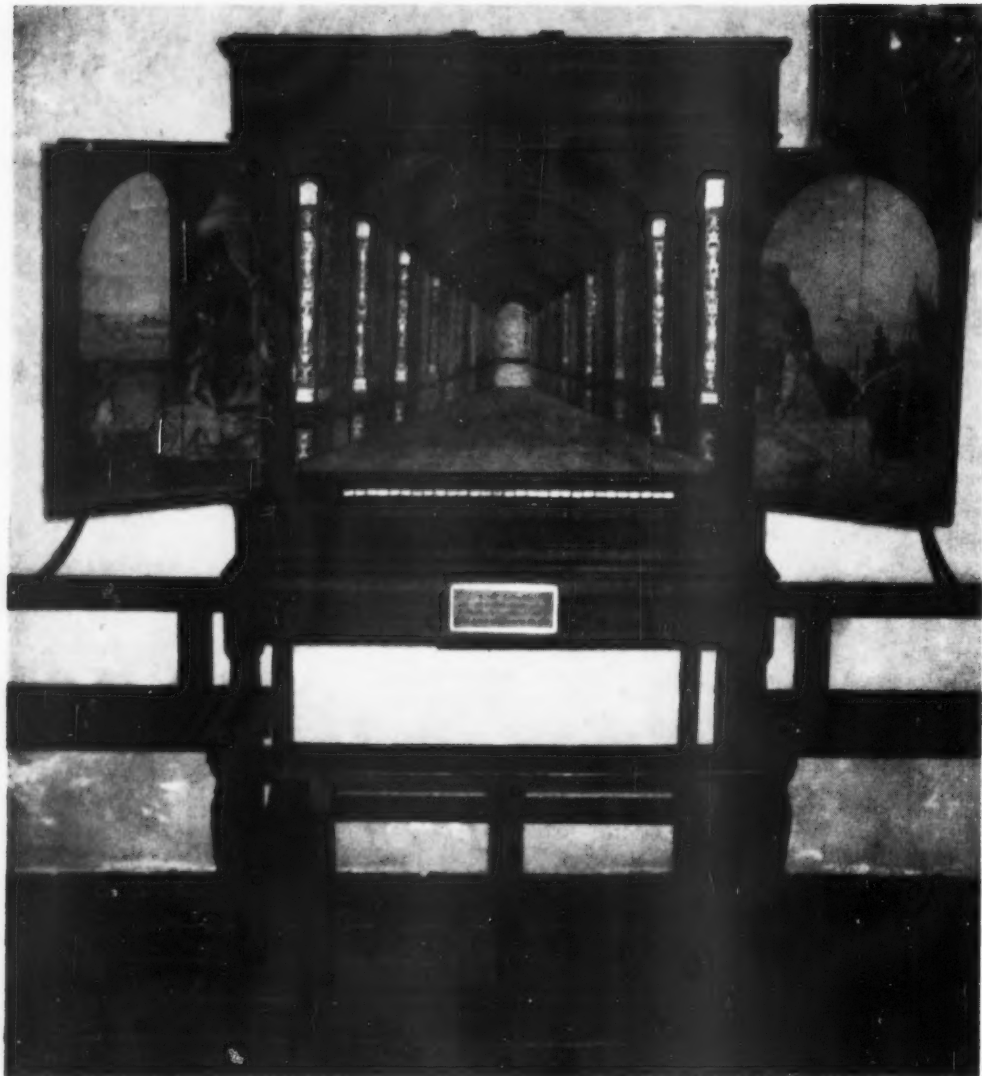
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The Results of Good Planning

A TAO Staff Report

The First Parish Church of Milton, Massachusetts, was founded concurrently with the town early in the seventeenth century. The present meetinghouse dates from 1787, though it has been moved across town, turned around, and changed in various ways, reaching its present form in 1896.

A hand-pumped organ is dimly remembered to have stood in the rear gallery until 1912, when Hook and Hastings installed a three-manual-and-pedal organ in a large wooden enclosure that extended some six feet above the ceiling. The action was tubular-pneumatic, the tonal scheme mostly 8-foot (there was one 4-foot rank on each of the manuals), and there was a swell within a swell called "echo" and played from the third manual. This was high and to the rear, and being right against the outside wall of the building was never at the same temperature as the rest of the organ.

The pedal division contained four 16-foot voices and one 8-foot extension. The front pipes were massive Diapasons, gilded, of false length, and of hoarse speech. The casing of the organ came so far forward that the remaining space must have been intended for no more than a soloist, or a quartet at most. On Sunday mornings the sun shone through the rear windows to the embarrassment of the minister.

Though the parish had been content with these provisions for forty years there came a time when a volunteer choir replaced the quartet and when a member of the parish (and of the choir) offered to donate the cost of a new organ, a committee was formed and extensive studies were undertaken. Eventually Mr. Herman Schlicker's advice was sought, and followed.

It was decided to close off the sound trap above the ceiling, and to set the new organ to the side and rear of the gallery, thus to provide more space for singers. A member of the committee (also of the choir) who, luckily, is an architect, devised a scheme whereby the Great and Positiv chests were set at an angle. Behind them the walls were erected to project the sound forward, and behind the walls access to the tower of the church was retained. Our architect also devised three floor levels for the singers and racks for their music, which appointments have been admired for their usefulness and handsome appearance. The tall white columns seen in the photograph are steel lally posts that brace the tower, and the organ had to be planned around them.

Mr. Schlicker made the Swell division wide—two chests—and no deeper from front to back than necessary, so as to allow the singers all possible space. The height of the shutters was determined so that the tallest conceivable male singer had no fear of being hit on the head by them when standing. To harmonize with the style of the meetinghouse white painted paneling was designed, with mahogany trim on swell shades and console. When the new ceiling was installed our architect included in it a flush lighting system that is a great joy to use, without detracting from the classic simplicity of the old interior. The visual effect of the pipework is pronounced excellent by all who have seen it.

TAO has recorded many successful installations along similar lines as these. The Milton project has given rise however, to some exceedingly pleasant experiences that

make interesting reading. First, the committee really spread itself in studying the subject, and enjoyed this part of its work hugely. The chairman of the committee (who also is a member of the choir) brought to his task a long suit of administrative experience, businesswise, as well as great devotion to the cause of organ music. The architect member and Mr. Schlicker early reached a working agreement out of which grew solutions favorable to the musical objectives and satisfactory to the building custodians.

The organist and Mr. Schlicker reached a parallel agreement that continues to bear fruit "after his kind." People who ask the organist if he "likes the organ" evidently have no notion of the scope of an artistic association such as this, but TAO readers will readily understand its nature and results. The choir is happy and proud of its new quarters and with its tonal environment—for sitting among the pipes is great fun, especially since the mixtures, at Mr. Schlicker's suggestion, were screened with glass shields.

There remains one aspect of our adventure that is seldom reported on: the matter of dedication procedure. If I take a little space to describe what was done it is because it may prove useful to others.

The organ was given in memory of George and Mary C. D. Wigglesworth (parents of the present United States Ambassador to Canada) by their daughter, Mrs. Philip Chase, of Milton, Massachusetts, and a dedication took place at a regular Sunday morning service. We began the service using a little reed organ that had sustained us during the weeks and months of installation.

Soon the guest speaker was introduced, a minister who had known the Wigglesworths, and he gave a most arresting review of their life and times, from the days following the Civil War down almost to the present. It tied together past, present, and future most effectively. We then faced the new organ and read responsively Psalm 150, which our own minister declared to be the congregation's command to the organ to speak—which it did, with the choir and congregation, in Vaughan Williams' setting of Psalm 100.

Then followed a group of five organ pieces (in lieu of sermon), offertory, and hymn. The minister next read a most original piece: "I am the organ. . ." in which the organ undertook to tell the congregation that in spite of its manifold complexities it could do nothing except by the hand of man. The inference was that man can do nothing of real significance except by the grace of God. It was not didactic, being done most poetically, and it made beguiling listening.

At some point in the proceedings a metal plate, commemorating the gift, later affixed to the paneling just below the swell shades, was laid on the offertory table by the chairman of the Parish Committee, symbolizing the acceptance by the parish of the gift, its intended use as an aid to worship, its memorial intent, and so forth. This detail was the idea of the minister, the Reverend Malcolm R. Sutherland, Jr., and it seemed a most happy one.

After some months of getting acquainted with the new organ, it was decided to invite Robert Noehren as recitalist. This event drew an audience from far and wide (several came from places more than a hundred miles away), among which were many of Boston's most celebrated practitioners and members of neighbor churches. Doubtless



Hook and Hastings, 1912

this helped the congregation to realize anew its great blessing. Dr. Noehren's program is reported below, following the stoplist of the organ's resources, so I will limit myself in remarking on the excellence of Mr. Schlicker's creation, though I must mention the devoted attention to every detail that the members of his staff showed throughout the installation and during the follow-up period now happily concluded.

As I wrote to Mr. Schlicker recently his baby now has on its training pants and we are enjoying watching him grow up (it is a very masculine sounding instrument). To sing with this organ, to play it, to listen to it, gives all of us a full measure of great happiness. Any reader of TAO is welcome to come and meet it personally. It might

be well to contact me first by letter, at the address given under "TAO Staff" (inside back cover).

Characteristics of the organ include, as the stoplist below will show, complete contrasting plena on each division. When the Swell is open it resembles a large Brustwerk; closed, its voices can be insinuating and its character subjective enough for the most romantically inclined. All voices blend, the various mutations making possible many different cornet colors. This blending extends to the octave couplings, so that new tonal colors are established rather than octave duplications. Of course coupling is employed sparingly, hardly at all in the classics.

The Principals are gentle but of excellent body and are usable singly, each having its own character. The big Pedal reed says "ong," which gives a fine punch in the final stanza of a hymn, even if "ang" might be preferable in some solo work. If such be needed, the Swell Trompette coupled down does the trick. The scalings of the various flutes give them remarkable liveliness, octave by octave, so one's tonal material never sounds static or pacid, but full at all times of gentle vitality and interest.

Turning over the last stone, let us recognize the rights of that small minority of churchgoers whose aural development has utterly changed, to their discomfiture. The new organ can yield plenty of 8-foot tone when that seems advisable, and it often does. But I have noticed the younger generation showing positive interest in the brighter tonal colors, by discreet registrations to the enchantment of all.

The meetinghouse is acoustically dry at present, but one is not conscious of this condition while the organ is actually sounding, for it just sounds clear and very live. At the cutoff, one notices a lack of reverberation, a state of affairs that doubtless needs eventual rectification.

Allan Sly
Organist-Choirmaster
First Parish Church

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SCHLICKER ORGAN CO., INC.
Buffalo, New York

FIRST PARISH (UNITARIAN)
Milton, Massachusetts

Dedication: March 8, 1959

Recitalist: Robert Noehren, November 3, 1959

Organist: Allan Sly

Voices—31. Ranks—43. Stops—38. Borrows—7. Pipes—2367..

All manual ranks 61 pipes, pedal ranks 32 pipes, unless otherwise noted.

GREAT

Quintadena, 16 ft., 73
Principal, 8 ft.
Spitzflöte, 8 ft.
(Quintadena, 8 ft.)
Octave, 4 ft.
Spielflöte, 4 ft.
Waldflöte, 2 ft.
Mixture, 4-5r, 293

SWELL (enclosed)

Rohrflöte, 8 ft.
Salicional, 8 ft.
Vox Celeste, 8 ft., 49
Principal, 4 ft.
Nachthorn, 4 ft.
Nazard, 2 2/3 ft.
Weit Principal, 2 ft.
Tierce, 1 3/5 ft.
Mixture, 3-4r, 232
Trompette, 8 ft.
Schalmei, 4 ft.
Tremolo

POSITIV

Gedackt, 8 ft.
Rohrflöte, 4 ft.
Principal, 2 ft.
Larigot, 1 1/3 ft.
Sifflöte, 1 ft.
Scharf, 3-4r, 232
Krummhorn, 8 ft.
Tremolo



Schlicker Organ Co., Inc., 1959

PEDAL

Bourdon, 16 ft., 44
(Quintadena, 16 ft., Gt.)
Principal, 8 ft.
(Bourdon, 8 ft.)
(Quintadena, 8 ft., Gt.)
Choral Bass, 4 ft.
(Quintadena, 4 ft., Gt.)
Nachthorn, 2 ft.
Mixture, 3r, 96
Contra Fagott, 16 ft., 44
(Fagott, 8 ft.)
(Schalmei, 4 ft., Sw.)
Couplers 11:
Gt.: S-16-8-4. Po-16-8.
Sw.: S-16-4
Po.: S-8
Pd.: G. S. Po.
Combons 24: G-4. S-4. Po-4. Pd-4. Tutti-8.

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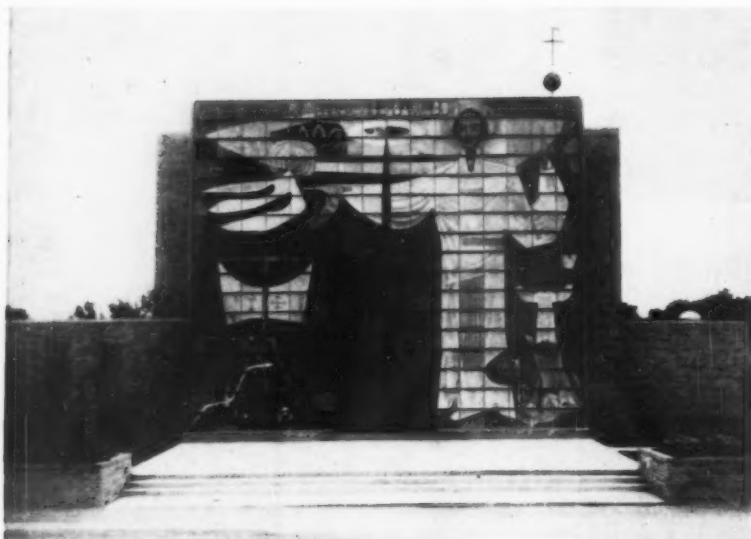
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Syracuse 10, New York for additional information.

The Fine Arts in a Contemporary American Church

St. Paul's Church, Peoria, Illinois

A TAO Report



The façade of St. Paul's Church, showing entrance doors set in the stained glass covering entire wall. The design was by Robert Harmon, and was built by the Emil Frei Studios, St. Louis, Missouri.

TAO is delighted to present to readers what it considers one of the most significant examples of contemporary art, philosophy and thinking, as these are related to worship, for today and tomorrow. In this building is found the result of cooperative effort by all those involved—clergy, musician, laity, all working with an architect as coordinator.

Within this framework is the architect, Mr. Frederick W. Dunn, who understands the meaning of and requirements for realistic worship; and the organ builder, M. P. Möller, Inc., who has conformed to these requirements in his particular phase of the design effort.

TAO is grateful to the Reverend Canon Gordon E. Gillett, rector of St. Paul's Church, to Mr. Frederick W. Dunn, of Frederick Dunn and Associated Architects, St. Louis, Missouri, to Mr. Ernest White, tonal director of M. P. Möller, Inc., and to all others who have cooperated to make this presentation possible.



An exterior view of St. Paul's Church, showing the educational wing to the left behind the bell tower. Architect for this church was Frederick W. Dunn, A.I.A., of Frederick Dunn and Associates, St. Louis, Missouri.

ON THE COVER

The main-organ gallery from inside St. Paul's Church, showing exposed pipework of Great and Pedal, and enclosed chambers of Swell and Choir on either side. It should be noted that openings are on both front and end of chambers.

The stained glass front of the church is seen through the pipework, with the narthex completely open to the ceiling, and choir-organ gallery set in from outside wall. Architects were Frederick Dunn and Associated Architects, St. Louis, Missouri.

Entering St. Paul's Church (Episcopal), Peoria, Illinois, through the large north window, one comes into the narthex, and steps upon a large carpet, one of several especially designed for this church, and woven by hand in Puerto Rico. This carpet, with its wavy lines, suggests the contours of the earth, the valleys and rivers created by God. The enormous stained glass window, which in actuality forms the entire front of the building, was executed in the Emil Frei Studios in St. Louis, Missouri, from designs by artist Robert Harmon.

As one looks up at the rear of the organ-choir gallery, the eyes focus upon the colorful pipes of the Great and Pedal divisions of the organ which are completely exposed along the back edge of the gallery and along the side walls. The Swell and Choir divisions are in chests suspended on either side of the gallery area. TAO presents later in this article the stoplist of this Möller organ.

This gallery is supported by two columns, carved by William Donaldson, a Peoria artist, from Edelstein. Around

the top of each column are six of the twelve Apostles, identified by the symbols on their mitres. In the middle of the area under the gallery is the Font—a real clam shell, set on a base of Texas shell-stone, in which can be seen little fossils: shells, seahorses, and the like. Over the Font is a plexiglass

THE AMERICAN ORGANIST

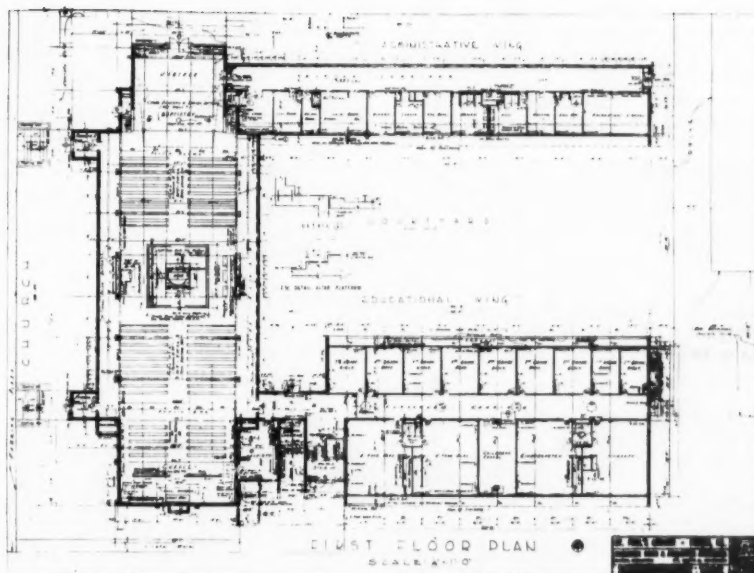
canopy with a symbol of the Holy Spirit. The canopy was designed and made by Robert Harmon of the Emil Frei Studios.

Moving into the nave, the carpet down the center aisle is filled with representations of the fruits of the earth, especially those of Illinois: corn and wheat, melons, grapes, pumpkins and many others.

In St. Paul's Church the High Altar is placed in the exact center of the worship space, a placement chosen as one means of bringing altar and people closer together, as traditionally in the ancient past. The kneeling cushions around the altar rails and in the Sanctuary were done by the women of the parish. Carpets for the church were designed by William Donaldson in collaboration with Canon Gillett and Louis Demanes, the latter being responsible for the colors and the furnishings used throughout the building.

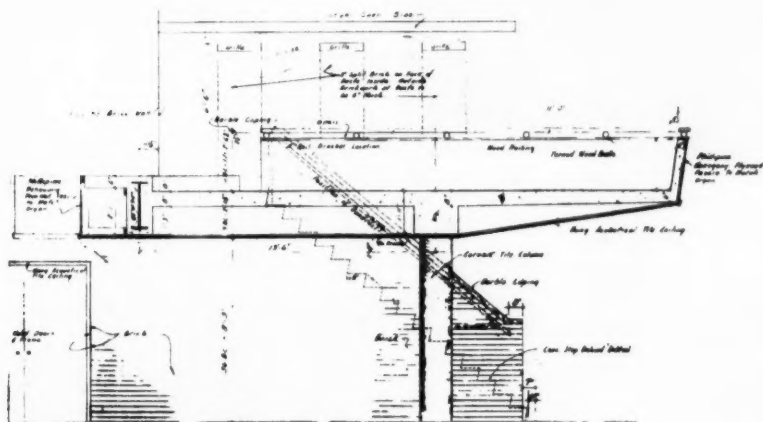
The floor of the Sanctuary and the altar pace are of slate. The High Altar itself is of Tennessee Cedar marble. The cross over the altar is of gold-leafed aluminum, on each side of which are five large pieces of red chunk glass, representing the five wounds in Our Lord's Body. The candlesticks on the altar are of brass and cloisonné enamel.

Against the grille (right) wall is the pulpit. The base is of Etowah pink



The floor plan above gives an idea of the thought and philosophy behind this design. The choir rehearsal and robing room will be noted just to the right of the bride's room, in the administrative wing across the top of the drawing.

In the main church, it can easily be seen that the placement of the organ-choir unit, over the baptistry area, permits complete freedom for organ and choral sound to travel without obstruction of any kind. The only possible tone loss would be that going "backward" into the open narthex, between organ-choir unit and stained glass front wall of church. This loss is no doubt negligible due to the reflectivity of the surface. This and all other drawings used were furnished through the courtesy of Frederick Dunn and Associated Architects.



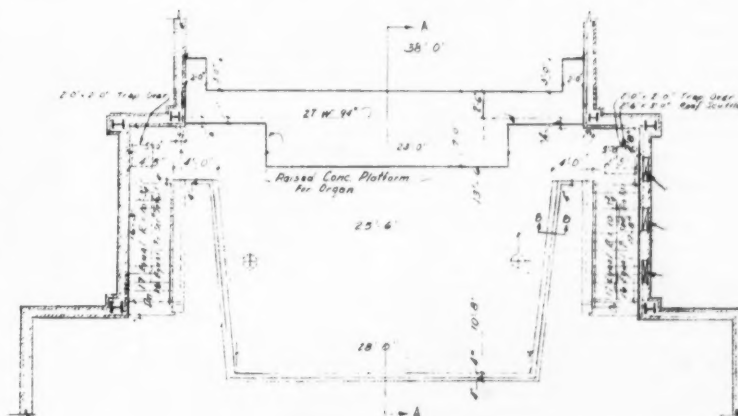
Chapel Altar is of Roman Travertine marble and is housed under a gold-leafed baldachin. The furnishings on the altar—crucifix, candlesticks and tabernacle—are of pewter made by Calvin Albert of Brooklyn, N. Y.

The chapel organ is suspended on the side wall of the church, supported by columns. The door below, leading to the sacristy, and the columns, are done in leather mosaic by William Donaldson. Behind the serpentine wall on the opposite side of the chapel is a small organ console from which this division of the organ may be played. The chapel organ is playable from the main organ console in the gallery at the opposite end of the church.

The whole wall at the chapel end is covered with painted fiberglass panels,

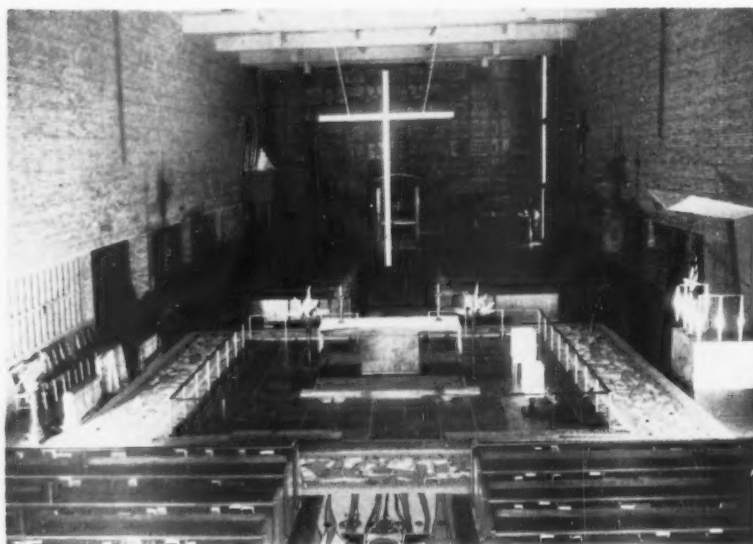
Georgia marble, and the sounding board is of Philippine mahogany. Care is evidenced in the design of this canopy over the pulpit, that it deflect and project the spoken voice to those areas requiring it—just one of the innumerable "little" things in the intelligent design of a worship space, which sets it apart, and makes it successful on all counts. Against the brick wall on the opposite side of the church are temporary clergy seats.

As one moves around the altar and down the aisle toward the Chapel end of the nave, on the right, suspended above the southwest door, is a Christ the King crucifix, which hung over the chancel in the old St. Paul's Church in downtown Peoria. The



made by Mrs. Zelda Strecker, of Syracuse, N. Y., in symbols which are traditional but somewhat stylized in the contemporary mode.

In devoting this much space to a description of a church, rather than just to the organ, TAO hopes readers' recognition will be sharpened and heightened toward the ever-present need for the utilization of the artistry, artisanship, methods and materials of contemporary life, as all this can be so wonderfully related to worship. Had this church been restricted to considerations stemming from traditional design and materials, the cost would have been prohibitive, could well have



View from choir-organ gallery, showing central High Altar, in the middle of the worship space, with the Chapel Altar at the opposite end of the building. Chapel organ and wall crucifix, described in text, are seen in the far background. Pulpit is at right center in photo, with temporary clergy chairs at left center.

prevented a successful conclusion in the design effort.

As stated at the beginning of this article, TAO believes this church is one of the best representations of contemporary thought, for the provision of the utmost possible for worship. Central placement of the altar; organ-choir gallery at one end, with auxiliary division at the opposite end; centrally located pulpit—these are some of the examples of considered and thoughtful planning, of an over-all design effort in which integration and respect were always present.

Beyond this, importantly, is the use of artists in many fields—stained glass, wood, marble, stone, metals, yes, and music—traditional materials in themselves, perhaps, but used here in fresh ways to give expression for religion today and tomorrow. Credit is due the clergy and laity of this parish, as well as to the architect, organ designer and builder, and to all others who worked together to create and raise up a worthy expression of adoration.

M. P. MOLLER, INC.
Hagerstown, Maryland
ST. PAUL'S CHURCH
Peoria, Illinois

Church dedication: October 4, 1959

Organ dedication: October 4, 1959

Recitalist: Ernest White

Organist: Glenn M. Belcke

Choir Director: Herbert L. Lane

Voices—33. Ranks—42. Stops—48. Borrows—16. Pipes—2464.

All manual ranks 61 pipes, pedal ranks 32 pipes, unless otherwise noted.

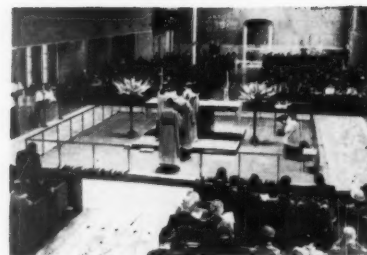
GREAT

Quintade, 16 ft.

Principal, 8 ft.

Bourdon, 8 ft.

Octave, 4 ft.



The Rector, the Reverend Canon Gordon E. Gillett, is shown as Celebrant at the Mass, with Deacon, Sub-Deacon, master of ceremonies, and servers, at the Service of Dedication, October 4, 1959.

Here, the people are seated on both sides of the High Altar, facing it; at services in the Chapel, those attending would sit facing the opposite direction.

(Erzähler, 8 ft., Ch.)
(Principal, 4 ft.)
(Rohrgedeckt, 4 ft.)
Terz, 3 1/5 ft.
(Rohrgedeckt, 2 ft.)
Grave Mixture, 2r (12-15), 88
(Rauschquinte, 2r)

CHAPEL ORGAN

Manual I

Rohrbourdon, 16 ft., 80

(Rohrflöte, 8 ft.)

Dolce, 8 ft., 68

Principal, 4 ft., 68

Mixture, 2 ranks, 122

Musette, 4 ft., 68

Tremulant

Manual II

(Accompaniment)

(Rohrflöte, 8 ft.)

(Dolce, 8 ft.)

(Principal, 4 ft.)

PEDAL

(Rohrbourdon, 16 ft.)

Gemshorn, 8 ft., 44

(Rohrbourdon, 8 ft.)

(Gemshorn, 4 ft.)

Couplers 24:

Gt.: G-8. S-8-4. C-8-4. Chapel-8.

Sw.: S-16-8-4. C-8. Chapel-8.

Ch.: G-8. S-8-4. C-16-8-4. Chapel-8.

Pd.: G-8. S-8-4. C-8-4. Chapel-8.

Waldflöte, 2 ft.

Furniture, 4r (19-22-26-29), 244

Tremulant

SWELL

Gedeckt, 8 ft.

Gambe, 8 ft.

Gambe Celeste, 8 ft.

Rohrflöte, 4 ft.

Principal, 2 ft.

Plein Jeu, 3r (22-26-29), 183

Cor Anglais, 16 ft.

Trompette, 8 ft.

Tremulant

CHOIR

Erzähler, 16 ft., 73

Quintflöte, 8 ft.

(Erzähler, 8 ft.)

Erzähler Celeste, 8 ft., 49

Nachthorn, 4 ft.

Prinzipal, 2 ft.

Cornet, 2r (12-17), 122

Zimbel, 2r (33-36), 122

Singend Regal, 8 ft.

Tremulant

PEDAL

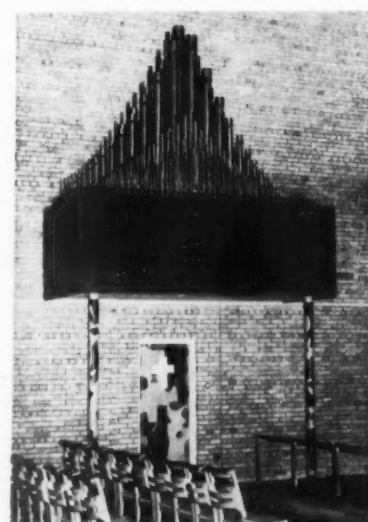
Viola, 16 ft.

(Quintade, 16 ft., Gt.)

(Erzähler, 16 ft., Ch.)

Principal, 8 ft., 44

Rohrgedeckt, 8 ft., 56



The Chapel organ, suspended on the side wall of the chapel area, is described in the accompanying text.

THE AMERICAN ORGANIST



The above model, prepared by Frederick Dunn and Associated Architects, shows the plant of St. Paul's Church, Peoria, as it will look when completed. The main church is at the left, with the administrative wing across the top. Across the bottom will be the educational wing, with an eventual connecting link.

Combons 38: G-6. S-6. C-6. Chapel-3. P-6. Generals-8.

Cancels 1: General.

Reversibles 4: GP. SP. CP. Sfx.

Crescendi 3: S. C. Register.

Rectifier: Orgelectra.

Blower: Kinetic.

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ERNEST WHITE

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Deck thyself, my soul	
O World, I e'en must leave thee	
Chaconne in D minor	Pachelbel
Adagio	Fiocco
Flute Solo	Arne
Larghetto	Bassani
Allegro moderato	Handel
Music on Choral Melodies	Bach
Deck thyself, my soul	
O God thou mighty God	
Pavan (Rhythmic Suite)	Elmore
Scherzo in B minor	Willan
Cortège et Litanie	Dupré
Landscape in Mist	Karg-Elert
Choral in B minor	Franck

This is the first of a projected series of articles presenting what this magazine considers valid contemporary thought and philosophy consistent with the requirements for worship, for today and tomorrow. What is true, of course, for one denomination will not be so for another. In subsequent presentations it is hoped to be able to show what differences in requirements are necessary, to fulfill needs in individual parishes and congregations.

One such somewhat specialized instance was that presented in TAO last month: the Auditorium of the world headquarters of the Reorganized Church of Latter Day Saints in Independence, Mo., with its vast Aeolian-Skinner organ, and seating space for close to 7000 persons.

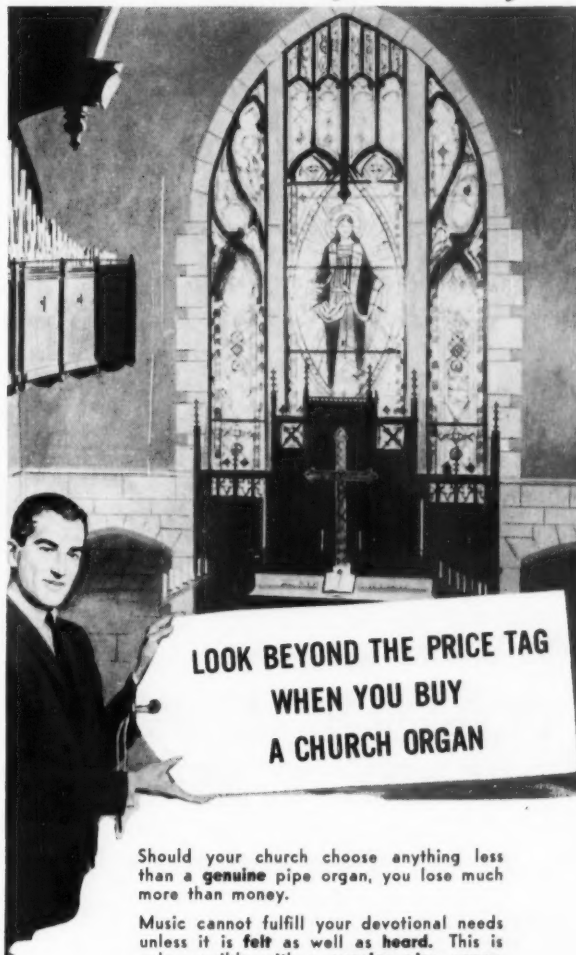
As material reaches TAO, more of these presentations will be offered readers. In order to make these articles as valuable as possible, readers are invited to write in their comments, reactions, needs and special desires. From all this can be chosen what presumably most readers want.

The Editor



The Font, traditionally placed at the "liturgical west" of a church. (many times also the entrance) is in St. Paul's located under the choir-organ gallery, as described in the accompanying article.

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Dr. Schweitzer is shown with his old friend and host during his visit to Malmö, Dr. Bengt Andreas, also an organ expert.

Schweitzer Visits Sweden

Dr. Albert Schweitzer, shortly before he returned to his hospital in Africa, paid a short visit to Malmö, in southern Sweden. Here the great humanitarian and Nobel Prize winner, visited ancient St. Peter's Church. It was here, in 1920, at the invitation of the late Archbishop Nathan Söderblom, that Dr. Schweitzer gave a lecture to collect funds with which to resume his work among the lepers in Africa, after World War I.



Dr. Schweitzer listens to an organ recital by Dr. Carl Bengtsson, musical director in St. Peter's Church, Malmö, Sweden. The ancient organ, referred to in the accompanying article, was replaced in 1950 with an instrument by the noted Danish builders, Marcussen & Søn.

At that time he also inspected St. Peter's famous organ, one of the oldest in the world still in use, built in the 15th century. On his second visit to Malmö, Dr. Schweitzer had another look at the venerable instrument, now permanently preserved in the City Museum.

Dr. Schweitzer also attended a recital in St. Peter's Church played by Dr. Carl Bengtsson (see photo), on the organ installed in 1950 by Marcussen & Søn; and he looked up old friends during his short visit.

Music at a Wedding

Not long ago TAO subscriber Betty Milham, sent in a listing of the music played at her wedding—to be proper about it, the marriage of Miss Elizabeth De Loach to Dr. Robert C. Milham, April 7, 1956, in the First Presbyterian Church, Aiken, South Carolina.

Before the service, there was organ music from the works of Bach and Franck, and hymns; also "For the Righteous" from Bach's "Wedding Cantata" was sung. The processional music was Purcell's "Trumpet Voluntary." The recessional, sung by a choir of 25 voices, was Luther's "Ein' feste Burg." Following the Benediction, the choir sang Lutkin's "The Lord bless you and keep you," and Stainer's "Seven-fold Amen." TAO is always interested to learn about especially worthy and worshipful music used at weddings, and we do know many others are likewise interested. Ed.

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Editorially Yours

Minutes of the Last Meeting

With the current season now past its midpoint, the holidays out of our hair (to put it a bit inelegantly), countless more recitals and concerts on the New York scene yet to be reported, the same monotonous routine of sorts again begins to emerge.

Time after time we (and other TAO reporters) are exposed to the same music, over and over again, ad nauseam. The quarrel here has nothing to do with quality or composer, necessarily. Rather, we can only assume that organ recitalists, being a breed apart according to many, are in a sense insistent conformists and musical sissies.

American recitalists, especially, are apparently hell-bent on proving that each is capable of playing a certain few works as well or better than anyone else, with the result that programs are quite literally a reading of the minutes of the last meeting. And as for this playing-better-than-anyone else is concerned, it seldom happens. Music concerned with here is just a bit louder, or faster, or something—and this does not necessarily have anything to do with innate musicianship or ethics.

For us, this result is becoming considerably boring—boring to the point that before long we shall be forced to turn our back on further performances including a major percentage of music which has reached the stage of bromide.

No doubt newspaper and magazine reviewers in other musical media feel the same, for this sort of thing is not exclusive to the organ performance. However, we note there is a far higher percentage of new works, off-the-beaten-track things, and the like, in evidence in orchestral concerts, on solo instrumental and vocal recital programs.

If, as indicated a couple of paragraphs or so above, there is a conscious effort by organ recitalists to prove something, this effort, to us at least, is a fruitless one, for it simply is not accomplishing any meaningful results. Could recitalists hear comments of people attending recitals reiterate statements which go something like this: "Yikes! Here we go again!" or "Doesn't he (she) ever learn anything new?" or now and then certain other comments not printable; we wonder if this is something said recitalists should not take into serious account?

One rejoinder by some recitalists would no doubt be that unless the war horses are offered, their bookings are less frequent. With whom? Perhaps they are, but after all, which is most important: the number of recitals played or the actual service to music? Since it is a fairly well established fact that organ recitalists do not become wealthy from this endeavor, and that this situation remains quite static with the number of performances played each season, the coupon-cutting facet of the picture may be dismissed.

Consider service to music. Is the performance of the same few pieces by practically every recitalist at every performance really furthering anything, or anyone? We think not. While there is a place for these musical bromides—excellent, musically, as they may be, few intelligent listeners will depart from such a performance very much stimulated. Rather, there are many who say to themselves, sometimes to others: "Now, just why did I

bother going? I learned nothing. The music said nothing new or stimulating."

To great extent the same can be said for the "musical services" in most churches. The number of performances of new and less-often heard works continues small indeed. Choirmasters argue that other than the choral war horses draw smaller crowds, and in consequence financial support is harder to secure. So what? We contend that these same choirmasters, backed up with convincing arguments against musical stagnation and sterility could wage a successful campaign for greater variety in musical content in these performances.

Of course, this would not apply to either organists or choirmasters whose innate laziness—or inability to cope with music other than they have presented every year for the past ten or more seasons—is the real problem, since they probably fall largely into the category of musicians who have not the backbone, stamina and musical knowledge to stand up intelligently against the "little old ladies of both sexes" found in all places—those whose dehydrated souls are nourished only by "what they know."

In the New York area, there are few organists and choral conductors who are known for their aggressive promotion of music other than the bromides. It is of significant interest to note that these few musicians constantly draw packed houses. We suspect there are similar instances in musical centers all over this country.

In earlier paragraphs concerning music at organ recitals we stressed the American performer. As we have maintained before, it is quite likely that recitals by French organists (other foreign nationals are seldom heard in the U. S.) will continue to include some pre-Bach, Bach, and contemporary French composition. Very seldom does the French organ recitalist ever make public recognition of contemporary American organ music, or similar fare from lands other than his own. American recitalists, in foreign performances, are often guilty of the same lack of courtesy, in reverse.

At a time when world intercourse is being stressed on all fronts, both American and foreign organists could well take time out for considering the values of good will, engendered by a courteous bow to the people of the countries in which they perform, as well as to the music composed by natives of those countries.

Recitalists have a clear-cut obligation to music, here. There can be little else than sterility when music does not "get around." This exercise is not exclusive to 20th century composition. Let recitalists play music of all periods and ages—but works not worn threadbare and "nerve bare" through countless repetition.

We would recommend that those who book organ recitalists choose and demand programs the contents of which have a fair percentage of fresh, unpummeled pieces. We would suggest that concert managers urge artists—domestic and foreign—whom they book, to offer programs which importantly include items which are refreshing—and items which are courteous.

To all who play recitals anywhere, we say: study yourself, evaluate the music you play, in terms of its freshness (to audiences), its vitality, its true worth. Be a credit to music, to your profession, to yourself, by breaking free (when need be) from the fetters of lassitude and false traditions, by ever-widening the horizons of recognition, understanding and appreciation of music drawn from the complete gamut of an illustrious literature.

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In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

CATHARINE CROZIER, First Methodist Church, Westfield, N. J., November 10.

Passacaglia and Fugue
Variations on a Noël
Sonata on Psalm 94

Bach
Dupré
Reubke

The mistress of the keyboards played in incomparable fashion this highly demanding program on an organ in a building which presented ample problems. Here again one met the classic example of a padded interior—carpeting all over the place and all that—which, with a reasonably full house resulted in an almost complete lack of the reverberation without which such music as this cannot help but suffer.

Miss Crozier's delineation of three major works was both brilliant and catholic throughout, and upheld her deserved reputation as a significant musical technician. It is doubtful if anyone could have found more variety in color or dynamics.

R.B.

RONALD ARNATT, St. Thomas Church, New York, November 16.
Fantasia and Fugue in G minor
A Little Harmonic Labyrinth

Bach
Bach

Prelude and Fugue in A minor
Sonatina
Joie et Clarté des Corps Glorieux
Prelude on the Antiphon to the Benedictus
for Good Friday Tenebrae
Procession

Brahms
Sowerby
Messiaen
Arnatt
Arnatt

Mr. Arnatt, one of TAO's staff writers, showed himself as a mature, serious musician, amply provided with technical accomplishments and a very certain knowledge of stylism in registration. His program was sufficiently off the beaten track to engender special interest, in the musician, at least. For the musical-ly untrained layman it might have been a bit severe.

The opening Bach was logical, forthright, and moved within proper framework to its conclusion. The *Labyrinth* is practically never heard publicly but should be. It occurs to me that this piece might result in being a theory major's special nightmare. Never have I heard Bach in such utterly captivating manner—I was completely fascinated. The Brahms is not one of my prime favorites, but it was given a highly considered performance.

Up to this point the resources of this vast organ were held within the frame of a classical tradition, registrationally and dynamically. With the Sowerby Mr. Arnatt proceeded to let his hair down and offer perhaps the most enjoyable and exciting music of the evening, and for me the best played from the interpretative standpoint. Arnatt's delineation of the second movement was utterly delicious.

I fear that this Messiaen was for me mostly lost in a maze of intricacies of which only this composer is capable. This does not discount the value of the music—it simply is too much to digest all at once.

As composer, Mr. Arnatt showed himself a most capable person, and knowing. The first piece, based in plainchant could be criticized only from the standpoint of a vocal idiom transferred to instrumental and which, in the process, the line "bumps" (as a Benedictine monk once described such organ music to me). The closing work is a most brilliant *tour de force* which brought to use the entire resources of the organ, including a hair-raising and slightly ear-splitting whipping about of the gallery Trompette-en-chamade.

Clearly, Arnatt is a considerable talent, of which, I understand, organ playing is but one facet.

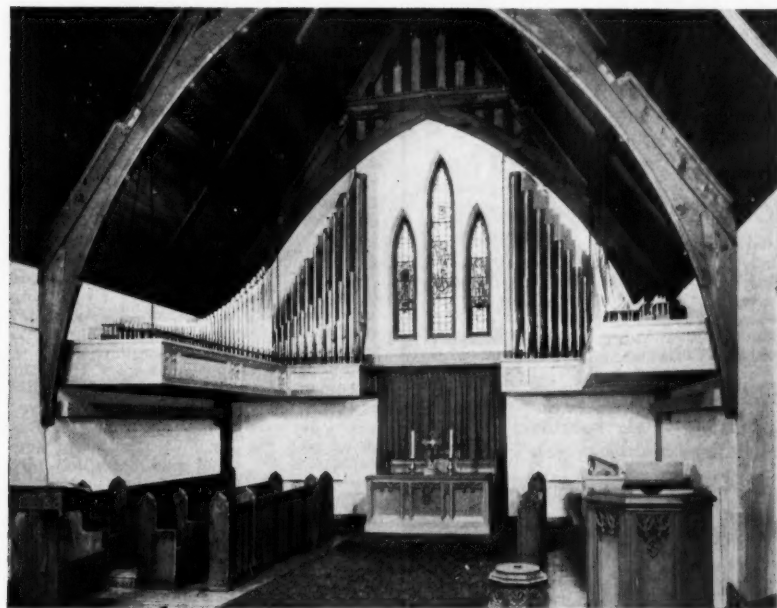
R.B.

WILLIS BODINE, University Auditorium, U. of Florida, Gainesville, November 4:

Fantasia and Fugue in G minor
Prelude on Nun komm' der Heiden
Heiland
Sonata I
Choral in E Major
Thème et Variations (Hommage à Frescobaldi)
Carillon
Litanies

Bach
Bach
Hindemith
Franck
Langlais
Sowerby
Alain

Mr. Bodine, newly appointed organist of the University, gave this recital as the first of the faculty offerings for the school year. The appraisal of the artist was quickly distracted by the organ which was dreadfully out of tune, with higher-pitched flues especially painful. It is easy to sympathize with the problem of securing adequate funds for a rebuild of this typical E. M. Skinner of the 20's, but it is difficult to justify the lack of fulfilling such routine maintenance as



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Mixture III 1'

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Spitzflöte 4'
Principal 2'
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tuning, it being reported that apparently the flues had not had a complete tuning since 1938! In addition, an organ situated high in a shallow apse, is now at a disadvantage because of hangings in front, added in order to permit theatrical performances on the stage.

In spite of these handicaps, Mr. Bodine proceeded to do himself credit. Handling of the opening work was excellent with the exception of balance with the pedal; the chorale prelude provided a change of pace in which the player displayed his consistently careful attention to phrasing and rhythmic feeling.

Hindemith permitted Mr. Bodine to demonstrate his handling of a wider range of resources, with registrational changes and crescendo accomplished in an impeccably smooth manner. The remaining part of the program was better suited to the organ, and sometimes the condition of the instrument. Celestes and tremulants helped to make out-tuneness tolerable.

Bodine's musicianship was evident from opening notes of the Franck. The short Langlais variations provided sparkling contrast of economical and differing registrations; and for use of percussions and celeste the Sowerby was ideal.

By the time of the Alain Mr. Bodine did not quite manage to maintain his

excellence of performance so evident earlier—perhaps he was becoming a little weary of it all. This young man has a mastery of instrument and music—his technical grasp enables him to communicate interpretation with unmistakable clarity. Organ music might attain wider understanding and acceptance if heard in this way. This artist has it within his power to gain a fine reputation as a capable recitalist.

B. Y. Kinzey, Jr.

Although not reviewed, the following three performances contain such unusual and interesting music they are brought to the attention of TAO readers for their special consideration.

ST. PAUL'S CHAPEL, Columbia University, New York, November 22. Choir of the Chapel, Searle Wright, director of chapel music, Ralph Kneeream, organist, instrumental ensemble.

Great Lord of Lords*	Joubert
(chorus and organ)	
Concerto di voci: Laudes creaturarum	Orff
(chorus unaccompanied)	
Psalm 23 (1946)	Wright
(alto solo and organ)	
O God, Thou art my God	Purcell
(chorus, solo ensemble and organ)	
Or sus, serviteurs du Seigneur	Sweelinck
(chorus unaccompanied)	
To Saint Cecilia**	Dello Joio
(chorus and brass)	
Concerto for Brass, Snare Drum and Organ	Bingham
The House of the Mind*	Howells
Two Motets	Stravinsky
Pater Noster	
Ave Maria	
Pie Jesu	Boulanger

(soprano solo and organ)
 Psalm 24 (chorus, harp, brass, tympani and organ)
 *—first American performance
 **—first New York City performance
CHURCH MUSIC OF OUR TIME, Cathedral of St. John the Divine, New York, November 23. The Cathedral Choir, Alec Wyton, organist and Master of the Choristers.
 Prelude and Fugue (1946) Britten
 Hymn to St. Peter (1955) Britten
 Let down the bars of death Barber
 Variations on a Shape-Note Hymn "Wonderous Love" (1959) Barber
 Lord, when the sense of Thy sweet grace (1946) Berkeley
 Sanctus, Benedictus, Gloria (Missa Cantuariensis, 1946) Rubbra
 Meditation for Organ (1953) Rubbra
 Magnificat (1947) Rubbra
 The Revival (1944) Rubbra
 Nunc Dimittis in E minor (1959) Sowerby
 Prelude on "Deus tuorum militum" (1955) Sowerby
ENGLISH CHURCH MUSIC, St. Thomas Choral Society, St. Thomas Church, New York, November 23. James Palgrove, conductor and musical director; soloists; Donald McAfee, organ; Mason Martens, organ continuo.
 Magnificat and Nunc Dimittis Morley
 Agnus Dei Morley
 Domine, fac mecum Morley
 Hear my prayer, O Lord Batten
 Thy beauty, O Israel Wise-Aldrich
 I will sing unto the Lord Purcell
 O God, Thou art my God Purcell
 Organ Voluntary in D Boyce
 O turn away mine eyes Boyce
 Lord, let me know mine end Greene
 Organ Voluntary in C minor Greene
 God is our hope and strength Greene

JOHN WEAVER, Methuen (Mass.) Memorial Music Hall, November 18.
 Now thank we all our God Bach
 Flute Solo Arne
 Noël in G Major Daquin
 Jesu, joy of man's desiring Bach
 Passacaglia and Fugue Bach
 Dialogue for the Mixtures Langlais
 Antiphon 5—How fair and how pleasant thou art Dupré
 Sonata on Psalm 94 Reubke

Think of those rare occasions (if one has been lucky they do reach into the plural, though one recalls them singly) when a musical performer has seemed to be completely identified with his medium so that he, his instrument, and the composition come together with natural inevitableness, as though intended for one another. The few times I have heard John Weaver I have sensed just that, responding on the instinctual level.

Thinking it over I suppose there are some directions one may hope and expect his further development to take. Meantime it is utterly beguiling to enjoy what happens when he plays now, in his early twenties. The program under review went swimmingly, without a hitch, and without benefit of notes or even registration memos. Everything was done with a quiet deliberation that contrasted curiously with the inner excitement so readily communicated.

I daresay (indeed I know) that the Methuen organ can be mined for riches not readily available to the player riding its console for the first time. But it yielded to Mr. Weaver many fine tapestries of sound and sang for him with suavity and persuasion.

That may be the predominant characteristic of a Weaver recital at present—a certain eclectic agreeableness of manner. The opening Bach rippled along, the Arne minced, the Daquin put one in mind of an audible kaleidoscope, *Jesu, joy* insinuated, the *Passacaglia* built a monument.

The intermission was a time of greatly animated conversation among the many connoisseurs present, after which the Langlais and Dupré delighted before the Reubke, beetle-browed, called us to its serious and urgent business. Extras were the scherzo from Verne's second symphony and an enchanting trumpet-style voluntary by Stanley. There was an artistic unity to the program as it

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was played, a flow from mood to mood, that lent the evening an unique character of fulfillment for the listener.

No one should remain unacquainted with the great merit of a Weaver recital as it is now constituted. Here is a player in confident possession of territory where all of us can meet without needing to throw or encounter missiles, brickbats, or bouquets. The orchids are growing all around. Allan Sly

Bulletin

The Schlicker Organ Co., Inc., of Buffalo, N.Y. has recently completed a one manual portativ, built for Robert Shaw, to be used on the 1960 spring tour of the Robert Shaw Chorale.

The 6-week tour began Feb. 1 in Woolsey Hall, New Haven, Conn., the first of 26 performances of the Bach "Mass in B minor" to be performed in 21 states, the District of Columbia, and Canada, with a company of 70 musicians.

The portativ is designed and built so that it can be assembled in 5 minutes. It has five registers, and 7 ranks: Gedeckt 8', Rohrflöte 4', Principal 2', Quint 1 1/3', and Scharf III, with a total of 380 pipes played from a keyboard of 56 notes. The action is mechanical and slider chests are used.

The lower 12 pipes of the Gedeckt are built in a unit and mounted horizontally at the rear of the main chest. This unit not only contains the pipes, but further serves as a baffle to focus the sound of the pipes on the main chest. This portativ can be transported in a station wagon or panel truck.

Organist with the Robert Shaw Chorale on this tour is Richard Connelly, organist and choirmaster of St. Paul's Episcopal Church, Westfield, N. J. A picture of this organ will be noted on another page of this issue.

CHORAL MUSIC



Samuel Walter

OPEN LETTER TO READERS

Perhaps you have been wondering why you have not had more choral music re-

views of late. The reason is simple: although there is a good bit of music being published, most of it is too run-of-the-mill and of insufficient interest to review. I feel that this column should include, for the most part, only pieces I can recommend, otherwise valuable space is used in TAO on useless criticism. It may be assumed by publishers that if a piece is not reviewed, I feel it is not worth it.

I have stated in the past that I favor music in contemporary idioms, even though for obvious reasons this is not necessarily confining or restrictive thinking on my part. However, I can see no reason for rehashing Sir John Stainer—Stainer wrote better than his imitators. Another thing: a first year harmony student should be able to produce better harmonizations than many I see. It seems to me that some would-be composers think they are going "modern" if they use parallel fifths or octaves! I believe that the careful writer still avoids them because by their use structure is weakened. The organum-like series of fifths and octaves is a coloristic device and quite another matter. I could go on an on, but this is enough for this time.

SAMUEL WALTER

ABINGDON PRESS, 201 8th Ave. S., Nashville 3, Tenn.

W. Lawrence Curry: **IN CHRIST THERE IS NO EAST OR WEST**, accompanied SATB, easy, 4 pages, 22¢.

A hymn-anthem, but of a great deal more interest than the average. The tune "Frater meus" by composer Curry is used in the first and last stanzas, with the remainder being freely written. The final stanza includes a descant.

Austin C. Lovelace: **O THOU ETERNAL CHRIST, RIDE ON!**, accompanied SATB, very easy, 4 pages, 22¢.

A Palm Sunday hymn-anthem based on the tune "Llangloffan." An effective seasonal piece, especially suited to choirs requiring easy material.

ASSOCIATED MUSIC PUBLISHERS, INC., 1 W. 47 St., New York 36, N.Y.

Joseph Kantor: **BY THE RIVERS OF BABYLON**, unaccompanied SATB, moderately easy, 8 pages, 25¢.

A fine setting of the famous Psalm—

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

Stephens College
Columbia, Missouri

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RECITALS AND LECTURES IN THE WEST

appropriate during Lent. This is an excellent anthem to introduce some contemporary sounds to tradition-minded congregations.

AUGSBURG PUBLISHING HOUSE, 425 S. 4 St., Minneapolis 15, Minn.

A LITURGICAL CHORAL SERVICE FOR THE EASTER SEASON, compiled and arranged by G. Winston Casler, accompanied SATB, baritone or alto solo, congregation, moderately easy, 46 pages, \$1.35.

Just what it says—a complete service for Easter or Eastertide, for the Lutheran tradition. A variety of musical styles is used, and parts for optional brass quartet are available on rental from the publisher.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N.Y.

John W. Work: **GOLGOTHA IS A MOUNTAIN**, accompanied SATB, moderately easy, 8 pages, 25¢.

An unusual setting of a contemporary poem, suitable for Lent or Good Friday. The music fits the mood of the words.

H. W. GRAY CO., INC., 159 E 48 St., New York 17, N.Y.

Richard Dirksen: **HILARITER**, organ, brass quartet, timpani, SATB, moderately difficult, 15 pages, 35¢.

A big, festival work for the Easter Season.

Rigina Holmen Fryxell: **O COME CREATOR SPIRIT, COME**, accompanied SATB, easy, 8 pages, 22¢.

This anthem for Whitsunday, or general use, sounds "churchly" with its modal colors.

W. Douglas Francis: **COME DOWN, O LOVE DIVINE**, accompanied SATB, very easy, 4 pages, 18¢.

A more quiet Whitsunday anthem or for general use. The well-known text is set simply and effectively.

Lorene Banta

Pb. D.

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Everett Titcomb: **TO CALVARY**, a cantata for SATB, optional youth choir, minister (reader), congregation, and organ, easy, 31 pages, \$1.25.

This cantata, for Lent or Holy Week, is a complete service. The hymns for the congregation are available separately. The work falls into three sections: The First Palm Sunday, The First Maundy Thursday, and The First Good Friday. Here is fine Lenten music, carefully written by Boston's well-known composer.

HENMAR PRESS INC. (sole selling agents: C. F. Peters Corp., 373 Park Ave. S., New York 16, N.Y.).

Ned Rorem: **THE CORINTHIANS**, accompanied SATB, difficult, 23 pages, 60¢.

A setting of I Corinthians 13, well written in a contemporary style, for which a well trained choir is needed.

OXFORD UNIVERSITY PRESS, INC., 114 Fifth Ave., New York 11, N.Y.

Leo Sowerby: **JESU, BRIGHT AND MORNING STAR**, accompanied SAB, easy, 6 pages, 30¢.

Excellent 3-part writing, simple but interesting. This piece is especially appropriate during Epiphanytide.

TAO stands back of reviewer Walter's decision to review only worthy music. We hope music publishers understand completely the "whys" of all this. If not, no doubt we shall be hearing from them.

TAO would also like to point out to readers that the reporting of music for Lent and the Eastertide, in the spring, is altogether too late—for use in 1960, at any rate. We would mention that music is reviewed as soon as possible after being received. If publishers do not see fit to send in their new releases a sufficient number of months ahead of time, we do not feel we can be held responsible when music reviews appear too late for current seasonal planning by thoughtful church musicians.

EDITOR

Bulletin

TAO readers will be interested in a new development, organwise, at M.I.T.'s Kresge Auditorium. On March 20 the Institute's Choral Society (now preparing its third European tour) will present

Bach's "St. Matthew Passion," Klaus Liepmann, directing, with soloists Phyllis Curtin, Eunice Alberts, Donald Sullivan, Blake Stern (Evangelist) and Alex Schutz (Christus).

The orchestral forces will include a new continuo organ now being built by Walter Holtkamp of Cleveland, maker of the larger organ in this auditorium. The continuo organ will have an 8', two 4's and a 2', played from one manual, and together with the continuo cellist, Judith Davidoff, will be at center stage near the soloists and under the immediate control of the conductor. The little organ will be played by TAO staff writer Allan Sly, is to be used in the recitatives and arias, while the large Kresge organ, on its balcony, will be used during the choruses.

Professor Liepmann recruits a professional orchestra for these events, including instruments soloists of distinction (oboi d'amore, viola da gamba, etc.). In a recent Messiah performance, using Handel's own instrumentation, the keyboard continuo part was assigned to the harpsichord. For the Passion, however, the restoration of organ tone in these intimate terms was thought to be essential.

NEW RECORDS

Charles Van Bronkhorst



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LADY (SUSI) JEANS at Cleveland Lodge
Organ with Ensemble
Four Canons à 3, 4, 5, and 6 on the Miserere
Concerto in F Bull Hayes

Concerto in C minor Stanley
Organ Solo
Canonic Variations on "Vom Himmel hoch" Bach
Clavichord Solo
Diferencias sopra "Guardame Las Vacas" de Narvaes
Partita Diverse sopra "Las Spagnioletta" Speth
JOHN DYKES BOWER, St. Paul's Cathedral, London

Prelude and Fugue in G Bach
Wen nur den lieben Gott lässt walten Bach
Nun komm' der Heiden Heiland Bach
Valet wick ich dir geben (Fantasia) Bach
Paeen Howells

W. JOHN DYER and BARRY ROSE, Royal Naval College, Greenwich. Demonstration of Samuel Green Organ, built in 1787.

It has been more than a year since the 4th ICO volume was released, but believe me this 5th album is well worth any waiting just for the two sides by Lady Jeans! Both of the Cleveland Lodge organs are recorded; the Bull and Hayes works on the 3-manual English organ, Stanley and Bach making use of the smaller baroque chamber organ built especially for Lady Jeans by her late husband.

Since both concertos were written by 18th century composers, I found a comparison of the organs with ensemble most interesting. My own opinion favors the baroque instrument used in the Stanley even though in both cases I would have preferred a more "live" sound. Neither instrument seems to get much help from its acoustical environment; this may well be due to the number of people present when these programs were "on the spot" recorded. Lady Jeans' performances, including the two delightful pieces played on a clavichord, are completely captivating.

Knowing of the excessively reverberant situation in St. Paul's Cathedral, London, I was prepared for the worst in these recordings of its historic instrument. Judging from the results, Mirrosonic's engineers succeeded in eliminating most of the inherent problems, to come through with recorded performances that are doubtless far superior to what was actually heard by those attending this final ICO recital. Thanks to excellent microphone placement, one is able to enjoy the full measure of Dr.

WARREN BERRYMAN

Sac. Mus. Doc.

Head, Organ and Church Music Dept.
BALDWIN-WALLACE CONSERVATORY
Berea, Ohio

Paul Allen Beymer

WA-LI-RO

Boys Choirs

Christ Church, Shaker Heights 22, Ohio

SETH BINGHAM

Teacher of Church Musicians
F.A.G.O. Mus.Doc.

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary
15 Claremont Ave., New York 27, N.Y.

WILLIAM G. BLANCHARD

Organist

Pomona College
Claremont Graduate School
The Claremont Church

Claremont

California

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music
The Brick Church
NEW YORK CITY

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

Richard Keys Biggs

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Address: 6657 Sunset Blvd., Hollywood

ROBERT CLARK

First Presbyterian Church

Canton 2, Ohio

Jack Fisher

St. Clement's Memorial
Episcopal Church

Saint Paul 4, Minnesota

Dykes Bower's artistry as well as the thrilling sound of this famous organ.

The final side of volume five is devoted to a demonstration of the Samuel Green organ built in 1787 for the Royal Naval College Chapel, Greenwich. W. John Dyer, chapel organist, gave the lecture, with well-played examples by Barry Rose. All organ enthusiasts should find much of interest and value here. Since the album notes do not include a stoplist of this organ (all others were present), I suggest you refer back to your September 1957 TAO for that information.

C. THOMAS RHOADS, Parish Choir and 3-28 Casavant organ (1957) in St. Mark's Episcopal Church, Palo Alto, Calif. Two 12" LPs, available at this church, at \$4.50 each.

Vol. 1: Easter at St. Mark's—Festival Morning Prayer, Missa Parochialis; organ selections.

Vol. 2: The Choir and the Organ of St. Mark's Church.

Anthems

Let all the world in every corner sing Chapman
Greater love hath no man Ireland
How lovely is Thy dwelling place (Requiem)

King of glory, King of peace Brahms
Prayer for liberty Thiman
O God our help in ages past (hymn) Means
Croft

Organ Solos
Trumpet Tune in D Purcell
Toccata and Fugue in D minor Bach
Idyll Purvis
Toccata (Gothic Suite) Boellmann
A. D. MDCXX MacDowell

One of California's most enterprising young organist-directors presents his 30-voice choir and 25-rank organ in two programs of music. The first volume offers speech and music from Easter, with choral works by Stanford, Marchant, Nevin, Willan, Martin Shaw and Rowley, as well as an interesting Missa Brevis

HARRY WILBUR GAY

Trinity Cathedral

Cleveland 15, Ohio

Cleveland Institute of Music

Alfred M. Greenfield

NEW YORK UNIVERSITY

NEW YORK 53, N. Y.

DAVID S. HARRIS

The Church of Our Saviour

Akron 2, Ohio

DAVID HEWLETT

CHURCH OF THE RESURRECTION

NEW YORK



BILLY NALLE

TAO readers who have been subscribers since at least 1958 will recall the review in the July issue of that year of Mr. Nalle's highly diverting and delightful LP for RCA-Victor called "Swingin' Pipe Organ." A native of Florida, where he began his musical career at a tender age, he studied both serious and popular organ playing in his home state before coming to New York to enter the Juilliard School of Music from which he was graduated.

Here he studied organ with Gaston Dethier, took other instruction from Vittorio Giannini, Bernard Wagenaar and George Wedge. Following graduation from Juilliard came three years in the U. S. Navy, including special duty in a 28,000-mile tour around the Pacific in the show "Hook, Line and Sinker," made up entirely of Navy personnel.

After his release from service Billy Nalle spent two post-graduate years at Juilliard, at the same time playing in New York City theatres. During the past eleven years Mr. Nalle has appeared as organist in more than 3500 television and radio shows, was for seven years composer and organist for the radio show "I Remember Mama," is currently playing musical backgrounds in his first "soap opera," the TV version of "Young Doctor Malone" on NBC-TV. His recording mentioned above was made in New York's Paramount Theatre, known to all those AGOites who heard the midnight jam session there during the 1956 convention.

Considered by many as one of the most brilliant and imaginative organists in the "short hair" area, Billy Nalle will shortly produce another LP album, which will no doubt become another collector's item for devotees of the theatre-style organ.

Parochialis by this aforementioned organist-director, C. Thomas Rhoads. In fact, I found this latter music some of

d. deane hutchison

first congregational church

portland, oregon

the most stimulating and enjoyable on the entire disk. Featured organ solos include Purcell's Trumpet Voluntary, Whitlock's Fidelis, and the Toccata from Widor's Fifth.

Of these three I found the Whitlock the most satisfying; the others are perhaps too familiar and well-worn to please easily. Organ sound from the new Casavant is rich and full, giving the illusion of a much larger instrument than its present 25 ranks.

Volume two features one side of anthems, the other of organ solos. My only complaint with some of the choir work is the difficulty in understanding the words. While the album notes include the complete texts, the true test of a good choir is its ability to put across both words and music as a unit. The tonal blend is generally good and there are many nice contrasts. As for the organ solos, I most enjoyed the Purvis and MacDowell pieces. Bach (especially the fugue) and Boellmann suffered from note-errors and some obvious ad-libbing. Purcell ditto to a lesser degree. Record surfaces are quite good although naturally not equal to the better commercially-produced disks.

POP RECORDS

HAVE ORGAN WILL TRAVEL, George Wright on HiFiRecord 12" LP R-721, \$4.95 monaural, \$5.95 stereo, and \$12.95 stacked stereophonic HiFiTape.

This, we assume, is the last platter George Wright will make under this label. Although we do not know for

JOHN HUSTON

First Presbyterian Church

New York City

FRANK B. JORDAN, Dean

Drake University

College of Fine Arts

DES MOINES 11, IOWA

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

BETHEL KNOCHE

Staff Organist, Music Department

The Reorganized Church of
Jesus Christ
of Latter Day Saints

Independence, Missouri

sure, we suspect it is the one we heard about quite some time ago which was considered, by the artist at least, all "rejects." If so, we are quite willing to accept his rejects in preference to the "accepts" by numerous other "short-hair" organists we will not mention.

We regret to state that the tunes listed on the jacket are not all among those present on the platter. Perhaps this can be laid to the same lack of care evidenced before on jacket information on LPs from this record publisher.

The usual Wright imagery, excitement and careful design is noted here; and for the most part the quality of recording is excellent (The English Post Horn is little short of fabulous on our machine). To theatre organ buffs we say: get it anyway, and have a ball.

R.B.

Recitalists

Frederick Swann, Riverside Church, New York, Jan. 3: Introduction, Passacaglia and Fugue, Willan; Cantata — Geist und Seele wird verwirret, Bach; La Nativité, Langlais; Scherzetto, Vierne; Variations on a Noël, Dupré.

St. Luke's Chapel, Trinity Parish, New York, January recital series:

Clifford Clark, Jan. 10: Suite deuxième Ton, Clérambault; Noël, Daquin; Hommage à Frescobaldi, Langlais; Choral in A minor, Franck.

Carolyn Hawkins, Jan. 17: Praeludium und Fuge in C-Moll, Nun komm' der

Heiden Heiland, Bach; Praeludium und Fuge No. 1, Bruhns; Fantasia in F-Moll, Mozart; Mein Jesu, der du mich, Schmücke dich, O liebe Seele, Brahms; Weinachten, Reger; Sonata 3, Hindemith.

David Mulbury, Jan. 24: Concerto in A minor, Vivaldi-Bach; Choral in B minor, Franck; Serene alleluia from a soul longing for Heaven, Messiaen; Prelude and Fugue in B Major, Dupré; Arioso and Fast and Sinister (Symphony in G Major), Sowerby.

Clifford Clark, Jan. 31: All-Bach: Partita—Variations on Sei gegrüßet, Jesu gütig; Toccata, Adagio and Fugue in C; O Mensch, bewein' dein' Sünde gross; Nun freut euch, lieben Christen g'mein; Wachet auf, ruft uns die Stimme; Passacaglia and Fugue.

Julian R. Williams, St. Matthew's Episcopal Church, Moravia, N.Y., Nov. 22: Chaconne in G minor, Couperin; Aria, Bull; Pavan (Parthenia), Byrd; Fugue in E flat, Bach; Whom the Shepherds do praise, To us in Bethlehem, Walcha; Choral in A minor, Franck.

St. Stephen's Church, Sewickley, Pa.

BILLY NALLE

TELEVISION - RECORDINGS

NEW YORK

ORPHA OCHSE

First Congregational Church

Pasadena, California

Barbara J. Owen

THE WHITE CHURCH
Hingham, Massachusetts

ORGAN CONSULTANT

President
ORGAN HISTORICAL SOCIETY

Richard Peek

S.M.D.

Covenant Presbyterian Church

Charlotte, N. C.

GEORGE POWERS

F.A.G.O., M. Mus.

St. Mark's in-the-Bouwerie

School of Sacred Music
Union Theological Seminary

New York City

Dec. 20: Noël Basque, Benoit; The Shepherds (The Nativity), Messiaen; Greensleeves, Vaughan Williams; Noël Etranger, Daquin; Paraphrase on a Noël, Quef. Dec. 24: Christmas Eve Song, Jaques; The Nativity, Langlais; Tenth Noël, Daquin; Offertoire on Noël, Commette; Communion on a Noël, Huré.

F. Crawford Page, Agricultural and Mechanical College, Louisiana State U. Program based on Gregorian Chants and Lutheran Chorales: Verset on "Ut queant laxis," Titelouze; Chorale-Prelude on "Vater unser im Himmelreich," Pachelbel; Canzona on the Fourth Tone, Frescobaldi; Chorale Preludes on "Er barm dich mein O Herr Gott," "Christus der uns selig macht," "Nun komm' der Heiden Heiland," Kyrie "Fons bonitatis," Bach; Preludes on "In paradisum," "Adoro te," "Scène de la Passion," Daniel-Lesur; Toccata on "O Filii," Farnam; Entrée Pontificale sur "Resurrexi," Benoit; Verset on "Ave Maris Stella," Dupré; Chorale-Improvisation on "In dulci jubilo," Karg-Elert.

Rodney Hansen, Washington (D.C.) Cathedral, Dec. 6: Chant de Peine, Chant de Joie, Chant de Paix, Chant Héroïque, Langlais; Voluntaries in D minor and C Major, Stanley; Introduction, Passacaglia and Fugue, Willan.

Jerald Hamilton, Galbreath Memorial Chapel, Ohio U., Athens, Jan. 10: Prelude and Fugue in F Major, Buxtehude; Pavane, Byrd; In Thee is gladness, the old year now hath passed away, Help me praise God's goodness, Prelude and Fugue in A minor, Bach; Blessed are ye, Deck thyself, My heart is ever yearning (2 settings), Brahms; Arabesque for the Flutes, Gregorian Paraphrase on the Te Deum, Langlais.

Warren L. Berryman, Gamble Auditorium, Baldwin-Wallace Conservatory,

Leonard Raver

Season 1959 - 1960

EUROPE

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CONGREGATIONAL CHURCH

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HARTFORD, CONNECTICUT

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MRS. ROBERT C. MILHAM

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Southern Methodist College

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RECITALS



The Dec. 13, 1959 dedication ceremonies at Westminster Choir College of the Americana Carillon were presided over by President William F. MacCalmont. Robert J. Carwithen, a teaching fellow and in charge of the campanology course at WCC played the dedication recital.

The carillon will be used by students enrolled in the campanology course, reported to be the only such dealing with the modern carillon being taught anywhere in the world today. This carillon consists of 25 English-tuned bells, 61 Flemish-tuned bells, 61 Harp bells and 61 Celesta bells, which can be played from the console shown above, or from the organ console.

The traditional Westminster Strike will be heard daily ringing over the campus, provided automatically. Shown above are, L to R: R. O. Beach, president, Schulmerich Carillons, Inc.; Warren Martin, music director, WCC; Dr. MacCalmont; and Dr. H. Torrey Walker, chairman of the college's board of trustees.

Lauren B. Sykes

A.A.G.O., Ch.M.
First Methodist Church
Warner Pacific College
Portland, Oregon

William O. Tufts

Church of St. Stephen
and The Incarnation
Washington, D. C.

CHARLES VAN BRONKHORST

*Bidwell Memorial
Presbyterian Church*

Chico, California

ALLAN VAN ZOEREN

West-Park Presbyterian
Amsterdam Avenue at 86th Street
New York City

Berea, O., Jan. 17: Concerto 2, Vivaldi-Bach; Come, Saviour of the Gentiles, and We all believe in one God, Bach; Canon in B minor, Schumann; Pastorale, Roger-Ducas; Air with Variations, Sowerby; Prelude and Fugue in the Lydian Mode, Peeters; Allegro agitato (Passion Symphony), Dupré.

Charlotte Tripp Atkinson, Vista (Calif.) Community Church, Jan. 17: We all believe in One True God, My soul now praise thy Maker, Now let us come with singing, J.C. Bach; Variations on Mein junges Leben hat ein End, Sweelinck; Pastorale and Allegro (Concerto in G), Handel; The Hen, Rameau; The Squirrel, Weaver; The Cuckoo, Daquin; Poem for Organ, Coke-Jephcott; Fantasia and Fugue in G minor, Bach.

Frederick Swann, Epworth Methodist Church, Norfolk, Va., Dec. 27: Pastorale and Fugue on From heaven high, Pachelbel; Flute Solo, Arne; Jesu, joy of man's desiring, Fugue a la Gigue, Bach; Chorale Prelude on With tender joy, Pepping; Introduction, Passacaglia and Fugue, Willan; The Nativity, Langlais; Pastorale-Dance on On Christmas Night, Milford; Two Carol Preludes, Purvis; Variations on a Noël, Dupré.

Nesta Lloyd Williams, Unitarian-Universalist Church, Manchester, N.H., Jan. 19: Recital of Music for Easter Day: Alleluia, Pascha nostra, and Regina coeli, Titcomb; Two Settings of Christ lay in death's dark prison (from Cantata No. 4 and from Orgelbüchlein), Bach; Three Settings of O Filii et Filiae, Matthews, Farnam and Egerton; Toccata on Jesus Christ is risen today, Snow.

Organ Vespers, Rollins College, Winter Park, Fla.

Catharine Crozier, Jan. 6: Organ Chorales for Christmas and the New Year—Praise to the Almighty God, From heaven came an angel bright, The day that is so joyful, Jesu my joy, In sweetest praise, The old year is past and gone, In Thee is joy, Bach; Choral in B minor, Franck; Variations on a Noël, Dupré.

Catharine Crozier, Jan. 13: Intonation on the Ninth Tone, Gabrieli; Fantasia in Echo, Sweelinck; Chorale Variations on Why art thou so sorrowful my heart?, Scheidt; Two Little Sacred Concertos, Schütz; Toccata and Fugue in D minor, Bach; Postlude for the Service of Compline, Alain; The Burning Bush, Berlin-ski.

Catharine Crozier, Jan. 20: Voluntary in D Major, Boyce; We pray now to the Holy Spirit, Buxtehude; Chaconne in D minor, Pachelbel; Suite for a Musical Clock, Haydn; Serene alleluias from a soul longing for heaven, Messiaen; Choral in E Major, Franck.

Catharine Crozier, Jan. 27: Messe pour les Couvents, Couperin; Organ Mass, Bach; Messe de le Pentecôte, Messiaen.

Janice Milburn, Feb. 3: Choral in A minor, Franck; Andante in F Major, Mozart; Air with Variations, Sowerby;

GEORGE WM. VOLKEL

SAC.MUS.DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH
WESTFIELD, NEW JERSEY

Faculty, School of Sacred Music,
Union Theological Seminary, New York

W. WILLIAM WAGNER

Organist and Choirmaster

The Old Stone Church
CLEVELAND, OHIO

RECITALS

INSTRUCTION



Participants in the first Collegium musicum to be presented by the music department of the University of South Dakota College of Fine Arts is pictured above. The group presented on January 17 a program of Gregorian chant and a "medieval jam session" in Danforth Chapel at Vermillion. Left to right are Charles Krusenstjerna, instructor in woodwinds with his alto recorder; James Boeringer, instructor in organ, who played soprano recorder; Gene Lockhart, cornet; Larry Mitchell, trombone; and vocalists Robert Wick, Kay Myron, Ronald Huettmann, and Dick de Laubenfels.

Prelude and Fugue in G minor, Dupré.
Catharine Crozier, Feb. 10: Fanfare in C Major, Prelude, Voluntary on the 100th Psalm-Tune, Purcell; A Lesson, Selby; Concerto Op. 4, No. 2, Handel; Psalm-Prelude, Howells; Two Preludes on Welsh Hymn Tunes, Vaughan Williams.

Catharine Crozier, Feb. 17: Two Fugues on B A C H, Sketch in F minor, Schumann; Sonata on Psalm 94, Reubke.

Samuel Walter

St. John's
Episcopal Church
Stamford, Connecticut

JACK WARD

Radio City Music Hall
New York

SEARLE WRIGHT

Columbia University
Union Theological Seminary
New York City

GORDON YOUNG

Institute of Musical Art
First Presbyterian Church
DETROIT

Mary Moore Grenier, Christ Church, Middle Haddam, Conn., Jun. 12, 1959: Prelude, Fugue and Chaconne, Buxtehude; Come Saviour of the Gentiles, Rejoice ye Christians, In Thee is gladness, Fantasia and Fugue in G minor, Bach; Soeur Monique, Couperin; Musical for a Musical Clock, Haydn; Rigaudon, Campra; Suite Gothique, Boellmann; Rhosymedre, Vaughan Williams, Le jardin suspendu, Alain; Variations sur un Noël, Dupré.

Christ Church Cranbrook, Bloomfield Hills, Mich., Aug. 24, 1959: Prelude, Fugue and Chaconne, Buxtehude; Come Saviour of the Gentiles, Rejoice ye Christians, We all believe in one God, Toccata in F, Bach; Cantilene, Langlais; Toccata (Suite in Modo Coniuncto), Van der Horst; Le jardin suspendu, Alain; Variations sur un Noël, Dupré.

Chapel of the Good Shepherd, General Theological Seminary, N.Y.C., Oct. 16, 1959 and St. John's Episcopal Church, Waterbury, Conn., Oct. 18, 1959: Prelude and Fugue in D, Buxtehude; Trio Sonata 1, Fantasia and Fugue in G minor, Bach; Le jardin suspendu, Alain; Toccata, Van der Horst; Aria, Peeters, Variations sur un Noël, Dupré.

Trinity Episcopal Church, Tulsa, Okla., Nov. 29, 1959: Prelude, Fugue and Chaconne, Buxtehude; Come Saviour of the Gentiles, Rejoice ye Christians, We all believe in one God, Adagio (Toccata in C), Fantasia and Fugue in G minor, Bach; Le jardin suspendu, Alain; Toccata, Van der Horst; Plaints, Langlais; Variations sur un Noël, Dupré; Outburst of Joy, Messiaen. (Same program given Nov. 29 in First Methodist Church, Beaumont, Tex.)

Harriet Dearden, First Unitarian Church, Brooklyn Heights, N.Y., Feb. 14: Concerto in A minor, Vivaldi-Bach; Deck thyself, Rejoice Christians, Prelude and Fugue in C minor, Bach; Suite from Water Music, Handel; Prelude and Fugue on a Theme by Vittoria, Britten; Two Antiphons, Dupré; Sonata on Psalm 94, Reubke.

John Hamilton, with Jerome Jelinek, cello, U. of Oregon, Eugene, Feb. 7: Bach program—Sonata 3 for cello and harpsichord; Suite 6 for unaccompanied cello; Fantasy in C minor for harpsichord; Sonata 1 for cello and harpsichord.

chord.

James Boeringer, U. of South Dakota, Vermillion, Feb. 11 (with flute, cello, soprano, and tenor): Prelude and Fugue in G minor, Buxtehude; Trio Sonata in C minor, Telemann; Prelude on What God ordains is always right, Kellner; Sonata 4 for flute and continuo, Bach; Incantation pour un Saint jour, Nazard, Langlais; Andante cantabile (Symphony 4), Widor; Prelude and Fugue in G minor, Dupré; Pantomime, Jepson; Lyrical Piece for clarinet and piano, Barlow; Sonata of Prayer and Praise, Bingham.

Ronald Arnatt, Five Recitals at Christ Church Cathedral, St. Louis, Mo. Jan. 11: Chorale Prelude on Frankfurt, Reichel; Les Mages (La Nativité du Seigneur), Messiaen; Chorale Prelude on Frankfurt, Buxtehude.

Jan. 18: Chorale Partita on Salzburg, Pachelbel; Chorale Prelude on Frankfurt, Bach; Choral Prelude on Frankfurt, Muller-Zurich.

Jan. 25: A Cornet Voluntary, Gibbons; Prelude and Fugue in C minor, Bach; Chorale Op. 154, No. 8, Karg-Elert.

Feb. 1: Passacaglia in G minor, Couperin; Pastorale-Prelude, Interlude, Bells, Langlais.

Feb. 8: Oeuvre sure les Grands Jeux (Messe pour les Paroisses), Couperin; Le Banquet celeste, Messiaen; Postlude 2, Langlais.

Charles Boehm, Lutheran Church of the Redeemer, Old Westbury, N.Y., Feb. 7: Chaconne, Couperin; Lo how a Rose, Brahms; Schönster Herr Jesu, Schroeder; Basse et Dessus de Trompette, Clérambault; La Nativité, Langlais; Noël with Variations, Bedell; Christ lag in todesbanden, I call to Thee, Our Father, Bach; Cortège et Litanie, Dupré; Communion, Purvis; Soul of the Lake, Karg-Elert; Pièce Héroïque, Franck.

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

The concerts schedule of the **University of California, Berkeley** will include recitals by Karl Richter, Mar. 3, and Finn Videro, Apr. 7, both on the **Holtkamp** organ in Hertz Hall... **Schulmerich Carillons, Inc.** has installed a "Basilican" bells instrument and "Arlington" carillon in **The National Shrine of the Immaculate Conception**, Washington, D.C., a gift of the late **Samuel Cardinal Stritch**, in 1954.

On Jan. 14 a pressing of **Paul Reif's** "Reverence for Life" was presented to **Dr. Albert Schweitzer** at his hospital in Lambaréne, Africa. The recording has been made available on **Epic Records**, monaurally and stereophonically... **Stephens College**, Columbia, Mo. has announced that in the fall of 1960 it will inaugurate expanded programs of its basic 2-year course to include Bachelor of Fine Arts degrees, with majors in music, theatre arts, fashion design, and dance.

Edward B. Marks Music Corp. has announced that in 1959 its sale of music for electronic instruments surpassed that for pipe organ... **Church of the Incarnation**, N.Y. on Feb. 4 presented two similar but contrasting musical settings for Holy Communion: **Thomas Dunn's** edition of "La Messe de Nostre Dame" of Machaut; and the "Mass" by Stravinsky. Both selections were sung by the choir of the church accompanied by the wind ensemble of the **New York Pro Musica**, conducted by Mr. Dunn.

According to a telegram received at TAO offices, **Everett Jay Hilty**, of the

GERALD BALES

St. Mark's Cathedral
Minneapolis 3, Minnesota

CHARLES M. BARBE

Maunaloa College
Hale - O - Na - Mele
Paia - Maui - Hawaii

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ROBERT BARLEY

481 West King Street
YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.
Calvary Presbyterian Church
Riverside California

James

BOERINGER

State University of South Dakota

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church
Utica, New York

HAROLD CHANEY

harpsichordist organist

Concert Mgt. Willard Matthews

200 E. 36 ST., NEW YORK 16, N. Y.

Donald Coats

ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Mark Davis

Existo Rey Church in Old Santa Fe
Sante Fe, New Mexico

Harriet Dearden

M. S., A. A. G. O.
CENTRAL UNITARIAN CHURCH
Paramus, New Jersey

Paul H. Eickmeyer

M.Mus., A.A.G.O.

St. Paul's Episcopal Church
Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M.

Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

CARL S. FUDGE, JR., M.S.M.

St. John's Episcopal Church
Elizabeth, New Jersey



Dr. Heinrich Fleischer, newly-appointed organist at the University of Minnesota, is shown above, pictured with organ students at the January 8 and 9 clinic in Minneapolis, sponsored by Augsburg Publishing House. This was Augsburg's fifth annual clinic. Dr. Fleischer gave two presentations: "The Chorale Prelude—Its Form, Its Contents, Its Performance, and Its Liturgical Function," and "Hymn Playing and Demonstration of Easy Church Music for the Organist with Limited Training."

University of Colorado, has been appointed carillonneur for the Eighth Olympic Winter Games, Squaw Valley, California, will play a Maas-Rowe Symphonic Carillon of 161 bells, beginning with the opening pageant, and continuing throughout the games.

San Diego State College 8th Annual Seminar and Workshop on Choral Art, under the direction of Roger Wagner, will be held this year June 27 to Aug. 5, and will cover choral music from Gregorian chant to contemporary music, in study and performance.

An exhibition of musical instruments combined with a display of works of visual art, books and manuscripts on musical themes—the first undertaking of its kind at Yale University—opened Feb. 19 at the Yale Art Gallery, will continue until Mar. 27. The exhibition, "Musical Instruments at Yale," places

on view 28 instruments from the late 15th through the early 20th centuries, selected from the Yale Collection of Old Musical Instruments and from the Belle Skinner Collection of Old Musical Instruments, currently on loan to Yale.

On Jan. 31 the Evangelical Lutheran Church of the Incarnation, Brooklyn, N.Y. presented, under the direction of Richard A. Davis, Roberta Bitgood's cantata "Job;" will present the first performance on April 5 of David William's cantata "On the Passion of Christ" . . . On Feb. 26 the St. Thomas Choral Society, James Palsgrove, director, gave a performance of Bach and pre-Bach German choral and instrumental music in St. Thomas Church, N.Y. The organ used was a positive designed and built by Mr. Palsgrove.

On the evening of Mar. 27, Searle Wright will conduct the Choir of St. Paul's Chapel, Columbia U., N.Y., and soloists in a performance of Bach's "Jesu, Priceless Treasure" and Sowerby's "Forsaken of Man" . . . The Music Commission of the Episcopal Diocese of Missouri, Ronald Arnatt, chairman, will sponsor a Workshop on Church Music at the Thompson Retreat House in Webster Groves, Mo., Apr. 22 and 23. Faculty, in addition to Mr. Arnatt will be Bishop Chilton Powell of Oklahoma, and William Teague. Further information may be secured by writing Richard M. Hawkins, 609 Fairview, Webster Groves 19, Mo.

The 1960 Summer Session at the Eastman School of Music will include a 3-week Choral Institute, Jul. 18-Aug. 5; and a Musicians' Workshop for Church and Synagogue, with Catholic, Jewish and Protestant sections, Jul. 18-22. Faculty will include David Craighead, Norman Peterson, Herman Genhart, Marlowe Smith, and Eric Werner. For further information see the ESM advertisement on another page of this issue.



JACK WARD

Currently associate organist in Radio City Music Hall, New York, Mr. Ward, has had a very active background in musical and other activities. A former graduate student in law of Temple University and the U. of Pennsylvania, he has studied piano and organ at Combs Conservatory of Music, Philadelphia, and with Ralph Kinder, Herbert Henderson, and Pietro Yon. He has appeared in many domestic and worldwide radio and television programs, has been staff organist for CBS and NBC, and transcription performer for United Artists, World Broadcasting Company, Decca and RCA Victor records.

Personals

John Hamilton, U. of Oregon organist, was heard in three February recitals in the San Francisco bay area: Feb. 12—TV recital on KQED-TV, San Francisco, reportedly the first TV performance anywhere of the Bach "Goldberg Variations;" Feb. 14, San Jose State College, harpsichord recital; Feb. 15, San Jose Chapter AGO, organ recital . . . Dr. Joseph Jung has joined the executive staff of Schmitt, Hall & McCreary Co., music publishers, as music consultant and to work in public relations activities.

Richard Ellsasser's spring recital dates include the following: Feb. 4, Lexington, Ky.; Feb. 10, Springfield, Mo. Feb. 12-20, Gloucester, Mass. (recording); Feb. 25, Beaumont, Tex.; Mar. 3, Carbondale, Ill.

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David A. Wehr, organist and minister of music, First Methodist Church, Boise, Idaho, will direct the Symphonic Choral Society (which he founded) and the Boise Civic Symphony in Brahms' "German Requiem" on Apr. 10 . . . **Robert R. Clarke**, minister of music, First Methodist Church, Ft. Worth, Tex., on Dec. 20 conducted the first American performance of **Ralph Vaughan Williams'** "The First Nowell," using a chorus of 35 and an orchestra of 15, with soprano and baritone soloists. This work was first performed on Dec. 19, 1958, with the **St. Martin-in-the-Fields Concert Orchestra** and Singers conducted by **John Churchill** and produced by **Noel Huff** and **Geraldine Stephenson**, as part of the St. Martin-in-the-Fields Christmas Matinee held at the Theatre Royal, Drury Lane, London.

André Marchal played a recital Mar. 10 in The First Presbyterian Church, Dobbs Ferry, N.Y. . . . **Paul Hindemith**, former faculty member of the Yale University School of Music, 1940-1953, returned to conduct the Yale Collegium Musicum in a program of old and contemporary instrumental and choral music on Sprague Memorial Hall, Feb. 19.

E. J. Quinby, author of several articles in TAO dealing with calliopes, has perfected and installed an "electronic steam cowlelope" on his riverboat "Delta Queen," according to a news item in the *Cincinnati Enquirer*. "This keyboard has mercury switches which activate solenoid magnets on the whistles above. It takes the player out of the steam bath and still preserves the quality of the steam calliope. Some circuses have calliopes operated by compressed air, but it's not the same. Anything but steam ruins the quality," Mr. Quinby is quoted

as stating.

Frederick Swann will play recitals in First Lutheran Church, East Orange, N.J. Feb. 28; Riverside Church, New York, Apr. 17; National Cathedral, Washington, D.C., May 1; First Methodist Church, Asbury Park, N.J., May 8, 9; will play the organ parts in 31 oratorios in New York and out of town churches in the coming spring months . . . Word has been received of a change in the dates of the series of recitals by **Robert Baker** in Temple Emanu-El, New York, as listed in the Feb. issue of TAO. This series has been re-scheduled for the Saturday afternoons, at four, of March 5, 12, 19 and 26.

Catharine Crozier gave the first in a series of six master classes Mar. 5, and a recital Mar. 6 at Duke U., Durham, N.C.; with recital and master class in Winston-Salem Mar. 7-8; Rock Hill, N.C. Mar. 11; St. Louis, Mo. Mar. 14; Hastings, Nebr. Mar. 16-17; Rice Institute, Houston, Tex. Mar. 20; Southern Ariz. AGO recital and master class Mar. 23-24; Sandusky, O. Apr. 24; recital and master class, Penn. State U. Apr. 26-27; recital and master class, Syracuse, N.Y. Apr. 29-30.

Alexander Schreiner plays recitals in the Toledo Museum of Art Mar. 7; Central Presbyterian Church, New York Mar. 8; First Presbyterian Church, Philadelphia Mar. 9; Grand Rapids, Mich. Mar. 11; Bloomington, Ind. Mar. 13; Ft. Wayne, Ind. Mar. 15; U. S. Military Academy, West Point Mar. 20; Kansas City, Mo. Mar. 21; St. Luke's Methodist Church, Oklahoma City, Okla. Mar. 22; First Congregational Church, Minneapolis, Minn. Mar. 27; and U. of

Colorado, Boulder, Mar. 29.

Marilyn Mason will be featured artist at the Festival of Contemporary Music, Greensboro, N.C. Mar. 10; conducted a master class and played a recital at Beloit (Wis.) College Mar. 1-2; will play, with **Paul Doktor**, violist, at the Oklahoma Music Teachers Convention, Stillwater, with both artists conducting master classes, Mar. 13-14; Miss Mason will play a recital in Shadyside Presbyterian Church, Pittsburgh, Pa. Mar. 27; and in Utica, N.Y. Mar. 29.

John Weaver plays recitals in Union College, Schenectady, N.Y. Mar. 6; St. Thomas Church, N.Y. Mar. 7; South Congregational Church, Hartford, Conn. Mar. 13; First Baptist Church, Philadelphia Mar. 30 . . . **David Craighead** plays in First Presbyterian Church, Lancaster, Pa. Mar. 15 . . . **Robert Noehren** plays in Richmond, Va. Mar. 28 . . . The March 1960 series of Monday evening recitals in St. Thomas Church, N.Y. includes **Edward A. Wallace**, and the Boys of St. Thomas Choir, **William Self**, director, Mar. 14; **Clarence Snyder**, Mar. 21; and **Marilyn Mason** and **Paul Doktor** in joint recital Mar. 28.

Karl Richter played a recital Feb. 16 in the First Presbyterian Church Music Series, Ft. Wayne, Ind. . . . **Arthur A. Hauser**, president of Theodore Presser Co., Bryn Mawr, Pa., has announced the appointment of **John C. Goodchild** as manager in charge of sales and promotion, effective Feb. 1.

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